THROUGH ARRANGEMENTS OF SHADOWS:

EXPERIENCES OF REPRISE IN STEPHEN SONDHEIM'S LEITMOTIVIC MUSICALS

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For my mother,
who taught me to sing

PREFACE

Notes on the Text

The primary materials for music examples and tables are published piano-vocal scores. As a result the measure numbers in form diagrams are not precise indicators of *how long* a section or module lasts. This is because in many cases cuts and additions, likely negotiated during rehearsal periods preceding Broadway openings, remain enshrined in measure numbers. These fossil-like rehearsal records are marked by measures enumerated "To X" (cuts resulting in, e.g., "mm. 1, 2, To 4"); or "Xa, Xb…" (additions resulting in, e.g., "mm. 1, 1a, 1b"). *Merrily We Roll Along*, for which a revised edition has been published, is the only exception.

While cast recordings can indicate some of what to expect in the piano-vocal publication of a score, this is by no means guaranteed. Unless otherwise indicated, all printed musical examples are engraved using scores as sources.

All lyrics from *Sweeney Todd*, *Merrily We Roll Along*, *Sunday in the Park with George*, and *Into the Woods* are from Stephen Sondheim's collected lyrics: *Finishing the Hat* (1954–1981), and *Look, I Made a Hat* (1981–2011), published by Alfred Knopf in 2010 and 2011.

While "Refrain" and "Chorus" are more or less interchangeable in popular song, I opt for "Chorus" in most cases. I use "Refrain" to refer to "hooks"—short, memorable phrases that often include a lyrical motto or aphorism. These will include the lines "Best thing that ever could have happened" from "Now You Know" in *Merrily We Roll Along*; and "Art isn't easy" from "Putting it Together" in *Sunday in the Park with George*.

Chapters 2–5 each begin with at least one reference figure that outlines significant elements of character and plot, which is not mentioned in-text.

In prose I use "Show" and "Musical" interchangeably; I typically avoid referencing a musical as a "Work" due to the unfixed nature of musical theatre productions.

Acknowledgments

Without the myriad people listed ahead—and countless more beyond—this dissertation would be a flight of fancy. First, I offer my deepest gratitude to my advisor, Blair Johnston. It was as an undergraduate student in his class that I saw music theory as a joyous pursuit. From then on, his thoughtful mentorship has always been grounded in ensuring that I am pursuing my best self. And his endless trust has mattered more times than I can count.

Very early on in this process, I bullishly sent Stephen Sondheim a letter asking to meet him. His archivist, Peter Jones forwarded a polite response; from there, Peter and I began a correspondence that has kept this project a delight. Three years later, against all odds, I got my meeting, and I thank Mr. Sondheim for his generosity of time, spirit, and insight.

I am indebted to the rest of my committee: Marianne Kielian-Gilbert, who taught me what scholarship can build; Andy Mead, who taught me to trust that what I found interesting mattered; and Judah Cohen, who taught me that I was far from a lonely voice. The Departments of Music Theory and Musicology have always been welcoming places for me; in particular, I am grateful for the guidance, patience, and encouragement of Peter Burkholder, Tim Freeze, Robert Hatten, Julian Hook, Gretchen Horlacher, Kristina Muxfeldt, and Frank Samarotto.

In the process of completing this dissertation, I have met many wonderful people in the field of musical theatre studies. Dominic McHugh and Hannah Marie Robbins helped me enter a world that at one time felt vast and distant, and I only had to cross the Atlantic Ocean to get started. Mark Howoritz, at the Library of Congress, introduced me to Dominic—along with more fascinating, exciting, and urgent ideas than I know what to do with. His book, *Sondheim on Music*, was a revelation. Lynne Chapman, David Lardi, and Dayna Miller—along with the rest of the Stephen Sondheim Society—warmly welcomed me to pore through their copious archives at Kingston University, to which I cannot wait to return.

Through the Department of Music Theory at Indiana University, I am so fortunate to have received the Dissertation Year Fellowship, 2015–2016; and the Wennerstrom Associate Instructor Award, 2014–2015; both of which allowed me to pursue my research when I moved out-of-state. The Jacobs School of Music provided travel funds to several conferences when I began presenting research. In my current position as an Instructor in the American University Theatre/Musical Theatre Program, I have been grateful to receive support for travel to conferences and workshops on musical theatre research and performance. This past year I am especially thankful to Karl Kippola, who helped me find the space and time to finish this project—as determined as I am to find too much to do.

I met several people at exactly the right time, and thanks to them my life has not been the same. Sue Swaney was the first person to hire me as a musical theatre pianist, just as I was becoming interested in musical theatre as an academic area of interest. Her tirelessness, in all areas and purposes of music-making, continues to astound me. Jeffrey Steiger was the first person to hire me in the Washington, DC area, for a new musical that reached an incredible range of communities. Terry LaBolt was my first mentor as a pianist/music director, and through him I learned how to learn what I do. Michael Buchler saw my first presentation at the Society for Music Theory Annual Meeting on *Ragtime*, *Wicked*, and *Legally Blonde*; ever since, I have been lucky to consider him an advocate, a mentor, and a friend. Jean-Louis Haguenauer, Bradford Gowen, Gregory Sioles, Celia Cho, and Mary Kading taught me the values of patience and curiosity.

I reflect often on Edmund Battersby's wisdom and care.

In retrospect, I wonder if the period involved in writing this will seem like it was ever fast. The only reason I doubt it is the number of friends who carried me forward. Elizabeth Elmi, Eileen Jennings, and Calvin Peck have been shepherds to me. Colin DeJong, Nathan Lam, Ethan

Edl, and Jessica Sommer have motivated me with their endless inventiveness. I am grateful for the love of Matt Capone, Kelly Hsu, Humberto Ramirez, Basia Christou, Alex Christou, Joshua Espinoza, Erik Franklin, and the late Daniel Thomas. Norm Reich introduced me to running as something to love. Brendan Simison saw every musical that I am writing about in this dissertation with me; helped me translate ideas from the language of music theory; and gave me the strength to keep going when I needed it most.

At American University, I have met colleagues, collaborators, and friends for whose presence I have been so fortunate—including Sean Doyle, Britta Peterson, Isaiah Wooden, Carl Menninger, Dan Abraham, Fernando Benadon, Aaron Posner, Tom Story, Caleen Jennings, Colleen Sullivan, Sybil Roberts, Patrick McLaughlin, Mercedes Blankenship, Kaeli Patchen, and Graciela Rey.

My family has never stopped believing in me. To Nina, Steven, and Sidney; to Dad, Yoshie, Dan, and Jack; and to Frank, who also edited multiple drafts of my work with generous rigor; and to my Mom, for whom this dissertation is dedicated, whose art lifts up whoever crosses its path and who has always made sure I dreamed big: my love and thanks.

Nathan Beary Blustein

THROUGH ARRANGEMENTS OF SHADOWS: EXPERIENCES OF REPRISE IN STEPHEN SONDHEIM'S LEITMOTIVIC MUSICALS

Reprises in American musical theatre performance promise the dramatic experience of progress by recalling entanglements of music, lyrics, and stage action. Although reprises generically require large-scale repetition of both vocal melody and instrumental accompaniment, they resemble other kinds of recall when the seams and layers between reprising music and new music grow hazy. In four musicals with music and lyrics by Stephen Sondheim, opening successively on Broadway from 1979 to 1987, musical recall radiates from virtually every song and number through leitmotivic reminiscence: marked melodies, rhythmic patterns, and sonorities evoke distinct characters and sensations. Yet Sondheim also draws on the tuneful familiarity of specific songs, and their circumstances, for dramatic effect. In this dissertation I consider "reprising" as an under-explored experiential convention of musical theatre. I offer that comparing reprising passages to one another within each of Sondheim's leitmotivic musicals stretches, broadens, and challenges apparent musical oppositions at the surface, intensifying and unsettling theatrical elements as a result.

In *Sweeney Todd* (1979, book by Hugh Wheeler, direction by Harold Prince), I critique claims of musical coherence and disunity to follow consequential shifts in character relationships through song. In *Merrily We Roll Along* (1981, book by George Furth, direction by Prince), I consider the roles of onstage audiences and participators in solo and ensemble numbers to trace a forward narrative through a show that moves backwards in time. In *Sunday in the Park with George* (1984, book and direction by James Lapine), I explore harmonic function at the boundaries of musical scenes to animate the struggles of each protagonist to establish persona

and agency. Finally, in *Into the Woods* (1987, book and direction by Lapine), I foreground expectations of musical closure during moments of tonal and harmonic ambiguity to present storytelling as an active, moral, and risky choice.

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PROLOGUE

Musical theatre is inherently stylistically heterogeneous. Music analysis—which has many ways of describing and prizing musical unity—engages uneasily with Broadway scores. As Fred Maus cautions, when an analysis makes a claim of unity, the necessary follow-up is: a unity of *what*?[1] This is especially problematic given the presence of a book in a musical: the songs and numbers, which serve as "centers of gravity and levity,"[2] cannot account for the sum total of the musical's material. And it is further complicated by the fluidity of Broadway scores, for which measures-long passages or entire songs can be revised, re-orchestrated, or replaced from one production to another.[3] Inviting music analysis into an exploration of the music-theatrical experience, then, must go beyond examining the structure of individual songs on the one hand; and it must avoid approaches that resemble Goethean organicism across numbers on the other.

Reprises serve as a flashpoint for this balance. In their generic appeal to commercial popularity, they resist close musical reading. At the same time, they collapse time and offer visceral moments that arise from long-scale connection—yet provide surface-level examples of a conceptual struggle to distinguish musical "unity" from "sameness." Because of this manifold

[1] Fred Everett Maus, "Concepts of Musical Unity," in *Rethinking* Music, edited by Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 178.

[2] Larry Stempel, *Showtime: A History of Broadway Musical Theater*, chapter 1.

[3] The generic fluidity in musical theatre works form the thesis of Kirle's monograph on performing musicals: Bruce Kirle *Unfinished Show Business: Broadway Musicals as Works-in-Process* (Carbondale: Southern Illinois University Press, 2005). Suskin's overview of orchestrators and arrangers brings up similar conceptual issues from the lens of the collaborative creative process: Steve Suskin, *The Sound of Broadway Music: A Book of Orchestrators and Orchestrations* (New York: Oxford University Press, 2009). A specific example in Sondheim's oeuvre is Andrew Buchman, "Dramaturgical Problems: Rethinking the History of *Merrily We Roll Along* (1981)" (*Studies in Musical Theatre* 13, no. 2, 2019), 169–185.

tension across the domains that make up musical theatre, reprises are especially powerful sites through which to articulate an experience of music that engages with dramatic circumstances.

The four musicals at the heart of this dissertation, all with music and lyrics by Stephen Sondheim (b. 1930), form an ideal set of shows for this exploration, even though they encompass one of the most profound creative changes in his career. Producer-director Harold Prince (1928–2019) helmed both *Sweeney Todd*, a "Musical Thriller," and *Merrily We Roll Along*, a show about friendship that moves backwards in time; the latter was such a disaster that following a run of five critically acclaimed shows in a decade, the sixth signaled the end of Sondheim and Prince's partnership. Playwright-director James Lapine (b. 1949) wrote both *Sunday in the Park with George*, inspired by pointillist Georges Seurat's *A Sunday Afternoon on the Island of La Grande Jatte*, and *Into the Woods*, a collision of fairytales; these two plays started Sondheim's career Off Broadway, where low commercial stakes allowed for continuous experiementation.

While the change in creative team tends to partition these pairs of musicals,[4] *Sweeney Todd* does mark a change in Sondheim's approach to recalling musical material. In his hit musicals from the early and mid-1970s,[5] motivic development is a potent analytical thread to follow. But with *Sweeney* the sheer amount of musical recall becomes unwieldy. Playing with duration, use of ensemble, harmony, and form, Sondheim blurs the distinction between leitmotivic association and reprise.

Conceptually, these are mutually exclusive forms of recall. Leitmotifs evoke specific characters or sensations through aphoristic yet marked melodies, rhythms, or sonorities—the lyric and drama are subservient to music in identifying a leitmotif. In the case of a reprise, vocal

[4] After recounting the demoralizing experience of *Merrily,* the first of Sondheim's two-volume set of lyrics books ends with the sentence: "But then I met James Lapine."

[5] These include *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), and *Pacific Overtures* (1976), the first three of which won the Tony Award for Best Musical.

melody, lyric structure, and stage action are all bound together: through song, a reprise ideally evokes an exact moment from earlier in the same show. But when musical recall radiates from virtually every song and musical number, as is the case within each of these four shows, the interpretive possibilities of this abundance beckon a closer look at the relationships of these reminiscences *to each other*.

Perhaps no other Broadway composer's work has been the subject of music-analytical study than Stephen Sondheim.[6] Musicological explorations of Sondheim focus on his stylistic advancements—in particular his adventurous harmonic language, plasticity of song form, and leitmotivic organization of his scores. The last of these comes up most concretely in Mark Horowitz's interviews with Sondheim—in which they discuss the musicals in reverse order. In the sketches for *Woods*, Sondheim has a master list of motives representing each of the characters, as well as a couple specific tunes associated with them. For *Sunday*, he notes early experiments in dodecaphonic setting of the colors on the painter's palette. In the case of the backwards-moving *Merrily We Roll Along* (which Horowitz skips in his interviews), Sondheim's liner notes for the original cast album provide a clear musical conception that is distinct from reprises: accompanimental vamps in chronologically later songs (*earlier* in the run of the show) turn into melodies in chronologically earlier songs (*later* in the run of the show)—showcasing the effect of a tune living in memory or the subconscious, backwards in time, to a cumulative

[6] Monographs include Stephen Banfield, *Sondheim's Broadway Musicals* (Ann Arbor: University of Michigan Press, 1993); Steve Swayne, *How Sondheim Found His Sound* (Ann Arbor: University of Michigan Press, 2005); and Mark Horowitz, *Sondheim on Music: Minor Details and Major Decisions* (Lanham, MD: Scarecrow Press in association with Library of Congress, 2003). Chapters on Sondheim's work can be found in Geoffrey Block, *Enchanted Evenings: The Broadway Musical from* Show Boat *to Sondheim and Lloyd Webber*, 2nd edition (New York: Oxford University Press, 2014); Raymond Knapp, *The American Musical and the Performance of Personal Identity* (Princeton: Princeton University Press, 2006); and Joseph Swain, *The Broadway Musical: A Critical and Musical Survey* (Lanham, MD: Scarecrow Press, 2003). Recent PhD music theory and musicology dissertations include Lara E. Housez, "Becoming Stephen Sondheim: *Anyone Can Whistle*, *A Pray by Blecht*, *Company*, and *Sunday in the Park with George*" (University of Rochester, 2013); Adam M. Hudlow, "Harmony, Voice Leading, and Drama in Three Sondheim Musicals" (Louisiana State University, 2013); and Peter Charles Landis Purin, "'I've a Voice, I've a Voice': Determining Stephen Sondheim's Compositional Style through a Music-Theoretic Analysis of His Theater Works" (University of Kansas, 2011).

effect.[7] And for *Sweeney Todd*, the cinematic nature of the score is rife with leitmotivic associations. Sondheim himself refers to the frantic sixteenth-note motive during Todd's murder scenes as a "Stravinsky motif";[8] McGill traces the "Herrmann chord" in various configurations throughout the entirety of the score; and a modularity between Lucy's melodies and underscoring lead to the tragic reveal at the end of the musical.[9]

For each of these scores, the pervasiveness of small-scale musical associations and developments requires getting a conceptual handle on them to understand the richness of each show. At the same time, a musical focus that only concentrates on Sondheim's leitmotif-based advancements, at the expense of paying attention to reprises, loses sight of understanding his place in a musical theatre tradition.

Research Questions and Methodology

Over the course of a show during which musical recall radiates from nearly every song and number in ways that resemble leitmotivic association and development, how does Sondheim engage with the musical and dramatic conventions of reprise to amplify, broaden, or contradict the experience of what is happening onstage?

This inquiry raises several related conceptual and methodological questions, beyond the scope of these musicals:

- In American musical theatre, how can we compare leitmotivic association and reprise?
- How do song form, cadence, motive, vocal/instrumental texture, register, and rhyme scheme affect a reprise's salience?

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[7] Stephen Sondheim, liner notes to *Merrily We Roll Along Original Broadway Cast Recording*, RCA Red Seal, CBL1-4197, LP, 1982.

[8] Horowitz, *Sondheim on Music*, 128.

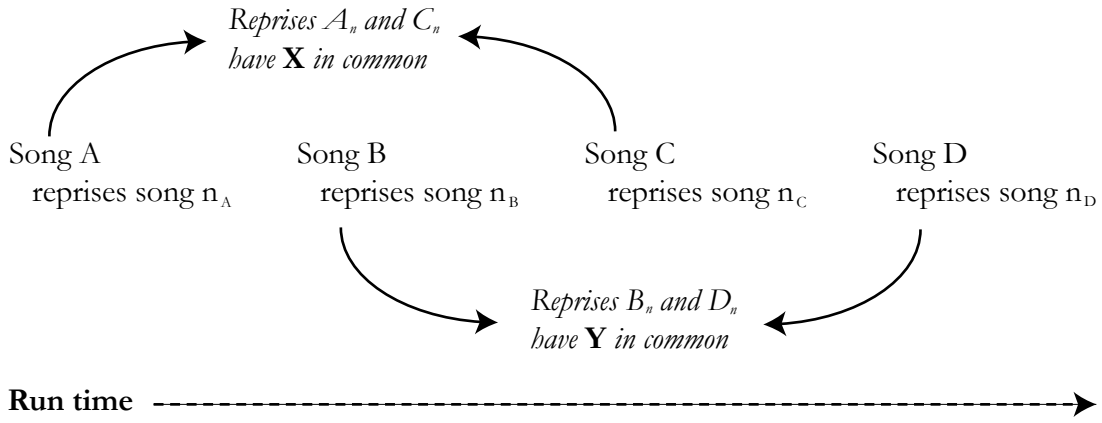
[9] Craig M. McGill, "Sondheim's Use of the 'Herrmann Chord' in *Sweeney Todd*" (*Studies in Musical Theatre* 6, no. 3, 2012): 291–312.

- How do a reprise's musical characteristics depend on dramatic ones, and vice versa?

Close readings of reprises typically center the comparison between a "reprising" passage and its "source" song. In addressing the above questions, though, I am also and ultimately examining comparisons *between* reprising passages. I am not forming a strict hierarchy—I am not trying to categorize every single reprise within each show. Instead, I consider these comparisons accumulative.

Figure 1.1 below clarifies the focus of my project. Within each show, I am examining **X**'s and **Y**'s—the comparisons between reprising passages—along with comparing each reprising passage A, B, C, and D with its "source" song $n_{A, B, C, D}$. These comparisons are not limited to consecutive songs in the run time of a musical—nor do they necessitate that each source song is different. For instance, n_A and n_B may be the same source song, or n_A and n_C.

Figure 1.1. Comparing reprises to each other in a musical.



Each comparison weighs the musical elements listed in the second bullet point above differently. But these musical correspondences, ultimately, reverberate in the most common dramatic connotations of reprise: narrative progression, aspired closure, or irony. And by comparing how Sondheim uses music in each dramatically-motivated reprise, I offer musical associations between songs that are dissimilar at their surface—and consider how these

associations directly affect the theatrical experience. For *Sweeney* (Chapter 2), I critique claims of musical coherence and disunity to follow consequential shifts in character relationships through song. For *Merrily* (Chapter 3), I consider the roles of onstage audiences and participators in solo and ensemble numbers to trace a forward narrative through a show that moves backwards in time. For *Sunday* (Chapter 4), I explore harmonic function at the boundaries of musical scenes to animate the struggles of each protagonist to establish persona and agency. Finally, for *Into the Woods* (Chapter 5), I foreground expectations of musical closure during moments of tonal and harmonic ambiguity to present storytelling as an active, moral, and risky choice.

Sondheim in Context

Sondheim himself looks at musical theatre reprises askance. A case from one of his own musicals is exemplary. *Do I Hear a Waltz?* (1965) was Sondheim's last musical to reach Broadway for which he worked exclusively as a lyricist. The composer was Richard Rodgers, whose partnership with the late Oscar Hammerstein II had yielded a string of historic successes on Broadway from 1943 to 1959; the book writer was Arthur Laurents, with whom Sondheim had collaborated on *West Side Story* (1957), *Gypsy* (1959), and *Anyone Can Whistle* (1964).

> I'm not downgrading reprises. I'm saying it's very difficult to find a way that is honest for the evening and therefore doesn't break the audience's concentration and doesn't remind them that they are in a Broadway theater listening to a reprise. I remember when we were writing *Do I Hear a Waltz?* Dick Rodgers wanted a reprise of "Take the Moment." I asked why. He said, "I want them to hear the tune again." For me, that isn't enough reason.

That this exchange involves one of the creators of the revolutionary "musical play" *Oklahoma!* (1943) is antithetical to Rodgers's reactionary impulse for including this reprise. His appeal to convention is implicitly and unavoidably bound up in the commercial stakes of Broadway musical theatre. Through the 1920s, when the symbiosis between Tin Pan Alley and Broadway dominated the popular music industry, reprises in musical comedies provided audiences with

encore performances to buttress the memorability of catchy aspiring hits. These songs—purchased as sheet music, and on record—could be as famous for the actors, singers, and instrumentalists performing them as for the songwriters. The plot within a musical's storyline was often not part of the advertising; likewise, it was rarely part of the motivation for an actor to sing an encore.[10]

In light of the prioritized pleasure of repeated tunefulness, then, it's little wonder that a writer who stresses character and story in crafting lyrics would be so skeptical of reprises. And this perspective applies to yet more audience-attracting conventions. Sondheim critiques the "unconvincing" dramatic implication behind the

> thrill…of a full chorus singing full harmonies full-throatedly…they apparently all have exactly the same thought at the same time. Most people in most audiences accept this convention (their own uniformity being a mirror of what they're looking at)… What about the picnickers in Carousel? Did every one of them have a real nice clambake? Wasn't there anyone who had indigestion or a rotten time?

And throughout *Finishing the Hat*, Sondheim cites three separate instances in his career in which he wrote showstoppers that he was reluctant to end with applause breaks—only adding them at the behest of mentors and collaborators: "Rose's Turn" in *Gypsy*, "The Ladies Who Lunch" in *Company*, and "Epiphany" in *Sweeney Todd*.

Despite his skepticism, as Swayne notes, Sondheim does employ plenty of traditional reprises; and the Greek Chorus is a consistent component of his musicals, including *Sweeney* and *Merrily*. And while Sondheim regularly goes beyond the traditional bounds of Broadway song structure, his musical numbers tend to bear a close relation to familiar forms.

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[10] That is not to say that the overall theatrical subject itself wasn't part of the appeal for songs. This is true as early as George Aiken's adaptation of *Uncle Tom's Cabin* from 1852, the same year Harriet Beecher Stowe published the novel. The song "Uncle Tom's Religion"—sung in performances by a white actor in blackface—is an exemplar of pathos; the published sheet music includes the note that the production had "Little Cordelia Howard," the daughter of the actor-manager George C. Howard, as Eva. More on this musical can be found in Stempel's *Showtime*; the sheet music can be found online through the Library of Congress.

It is not a far leap to see similar tensions in his compositional practice. Sondheim's studies with Milton Babbitt and Oscar Hammerstein underscore the blurred boundaries between an analytical prizing of musical organicism and the mundanity of songwriting. Babbitt taught Sondheim about the "long line"—bearing a family resemblance to Schenkerian voice-leading sketches—when analyzing *both* Classical symphonies and popular songs. But they never examined an entire musical score. Rather, the "3-minute song," when well-written, would demand the same musical structural attention as the "45-minute symphony"—a comparison that comes up often in his commentary on his time as Babbitt's student.[11]

Sondheim describes a three-hour exploration of "All the Things You Are" (for which no written materials seem to remain), and as a song choice, it seems ideal. It is the penultimate song in Allen Forte's chapter on Kern in *The American Popular Ballad.* Forte highlights both the chain of 10-7 relationships in the chorus and bridge, as well as the "equivocal" E+ harmony in the turnaround to the final **A** section.[12]

Compare this to Sondheim relating *Hammerstein*'s stories of hearing Kern set the tune. Sondheim refers to Kern as "the Schubert of the American song" for his melodic gifts; yet in contrast to Schubert's apparently effortless ability to craft expanses of melody, Hammerstein describes Kern's labor in forming the chorus of this very song. In one interview, Sondheim imitates the process: He hums the opening line and changes the final pitch of "spring*time*"—including, but not ending with, the pitch where Kern eventually settled in the completed version.

[11] Sondheim hesitates to use the term "structure"—especially in any sense based purely in music beyond describing the form of a single song. He invokes "coherence" instead: an experiential connecting-across musical numbers within a single show. The songs in *Merrily* "hang together"; the songs in *Woods* trace "the journey that each character goes on." But, Sondheim maintains, the expectations that arise from verses, choruses, and refrains in a popular musical-theatre style provide the strongest sense of "structure" possible.

[12] See the HBO documentary *Six on Sondheim*; and Allen Forte's *American Popular Ballad*.

For Sondheim this shows that the right melody does not just fall into a songwriter's lap; instead, it is a trial-and-error experience.[13]

Thirty-six years after his apprenticeship with Hammerstein began, Sondheim set this sentiment to music in "Opening Doors," which opens with the character Franklin Shepard attempting to find a melody that we have already heard in several different iterations throughout the show. It's our first—and only—look into Franklin as an industrious writer, something we have not seen in the fifteen years chronologically following this character's life in the previous scenes. And it also allows Sondheim to bring a fictionalization of his period as a young professional composer to the stage.

Indeed, Sondheim's love of musical theatre's lore is undeniable. Several examples of this emerge in the lyrics books. He makes several references to the scrappy spirit of "Mickey Rooney-Judy Garland" films (such as *Babes in Arms*, for which the plot is a group of kids have to put on a show to avoid being sent to a work farm. In the out-of-town rewrites for *Forum*, Sondheim tells of the troubles of finding an opening number that gets the audience into the spirit of the show; this saga takes place just two years before *Fiddler on the Roof* opens, for which Harnick's line of "It's about tradition!" in response to Jerome Robbins's insistence that the creators identify what the show is *about* leads to one of the most iconic numbers in history. This same spirit follows Sondheim even into his commercial and critical failures: when writing about *Merrily We Roll Along*, which becomes the subject of Lonny Price's documentary "The Best Worst Thing that Ever Could Have Happened," Sondheim invokes the same image as he described for *Forum*; and in this case, he is no longer the youthful presence in the room; the cast members are.

[13] As shown elsewhere in *Six on Sondheim*.

These correspondences can follow similar beats. Consider Sondheim's inspiration for writing "Some People," Rose's first solo number in *Gypsy*:

> ...one day when I was searching for a refrain line that would establish Rose's personality in her first song, I was walking down Park Avenue with Arthur [Laurents] (between Fifty-seventh Street and Fifty-eighth—I remember the exact spot vividly) and in the middle of our discussion of it, he said, "Rose thinks anyone who doesn't want to get out of Seattle is insane. She can't understand how some people—" He never got to finish the sentence.

…and compare it to Rodgers's account of "My Heart Stood Still," the first ballad in *A Connecticut Yankee* (1928; lyrics by Lorenz Hart):

> While we were escorting [Rita Hayden and Ruth Warner] back to their hotel one night in a taxi, another cab darted out of a side street and missed hitting us by a matter of inches. As our cab came to a halt, one of the girls cried, "Oh, my heart stood still!" No sooner were the words out than Larry casually said, "Say, that would make a great title for a song."[14]

Serendipitous inspiration is not the only similarity between these stories: in both cases, the writers are en route; they are with their writing partners, but not necessarily working on songwriting in the moment; and each phrase becomes the title of its respective song.

I highlight these anecdotes to show that for Sondheim, highly structured, organicist readings that guide music analyses of his leitmotivic musicals coexist with a heterogeneous, spontaneous, collaborative musical theatre practice. Finding a way to not only acknowledge but *embrace* this aspect of Sondheim's scores is an essential step in furthering musical theatre scholarship. In the sections below, I will outline how analyzing reprises, in their ambivalent place between these two ways of thinking about musicals, can accomplish this goal.

[14] Quoted in *The Richard Rodgers Reader*, edited by Geoffrey Block, 22.

Literature Review

What is a Reprise?

This issue arises in descriptions and definitions of this music-theatrical convention in popular texts, scholarly histories, and writing guides on musical theatre. A reprise is, most universally, the performed return of a song within a show. "Song" is an amorphous yet crucial element of this definition—considerably more specific than, say, the return of a "melody." Indeed, a reprise is a dramatic phenomenon, identified as readily by dramatic elements as musical ones. Lehman Engel's characterization exemplifies the platonic ideal: he describes the return of a ballad specifically, rather than any category of musical number (or even song), and describes it as "seeing an old friend once more"[15]—a poetic, quasi-utopian image.

Engel's metaphor brings the multiparametric nature of reprise to the surface: it entangles familiar melody, lyrical structure, and stage action. Few writers address what a reprise *requires* to be understood or experienced as such—and yet beyond song form, it is perhaps the most frequently addressed textual elements of musical theatre construction in publications. While Block notes that it is "a tested, ubiquitous, and perhaps even invariable feature of the Broadway musical,"[16] Woolford cautions to musical theatre creators: "The reprise is a potent ingredient; be prudent with its use."[17] More than songs, dances, and dialogue, the use of song in a popular style for multiple dramatic purposes may be what Woolford describes as a "truly musical theatre."[18]

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[15] Lehman Engel, *Words with Music: Creating the Broadway Musical Libretto* (New York: Hal Leonard Corporation, 2006), 173.

[16] Geoffrey Block, *Enchanted Evenings: The Broadway Musical from* Show Boat *to Sondheim and Lloyd Webber*, 2nd edition (New York: Oxford University Press, 2014), 358.

[17] Julian Woolford, *How Musicals Work: And How to Write Your Own* (London: Nick Hern, 2012), "Song Spotting – Reprise," Kindle.

[18] Ibid.

The reprise is closely related to two other types of musical recall. The first is operatic leitmotif. Ellis argues that reprise and leitmotif belong to a family of "types of repetition,"[19] while Swain conflates the two by referring to the reprise as "Broadway's answer to the leitmotif"—and then by describing *Sweeney Todd* as a "study in reprises" that uses "leitmotifs as the basis for musical continuity."[20]

The second is contrafactum—which is Swain's purposefully anachronistic label.[21] He uses it in describing melodic characteristics of Andrew Lloyd Webber's musicals, which regularly reuse melodies absent dramatic connection. Yet it also speaks to a broader conception of musical repetition in musical theatre, as Ellis and Baltimore both address: the performance of musical theatre songs do not always happen in the context of a full production. Both the anthemic power of ballads and the erotic potential of list songs make these staples of musicals ripe for parody by fans and connoisseurs as performed expressions of devotion.[22]

Reprises generically occur in the second act of a show. Both Wolf and Kowalke identify the intermission break as the boundary when the frequency of new songs drops off precipitously.[23] And Block puts it plainly—the full extent of his definition, even though he refers

[19] Sarah Ellis, "Doing the Time Warp: Queer Temporalities and Musical Theater" (Ph.D. Diss, University of California, Los Angeles), 33.

[20] Joseph Swain, *The Broadway Musical: A Critical and Musical Survey* (Lanham, MD: Scarecrow Press, 2003), "Thriller as Musical," Kindle.

[21] Swain, *The Broadway Musical*, "History as Musical."

[22] Sarah Ellis explores spectatorship—in particular with the Rocky Horror Picture Show—as well as youth musical theatre performance in "Doing the Time Warp," while Samuel Baltimore foregrounds the popular audiences of musical theatre, which do not represent the popular stories of the form—"kids, queers, and collectors"—in "'Do it Again': Comic Repetition, Participatory Reception and Gendered Identity on Musical Comedy's Margins" (Ph.D. Diss, University of California, Los Angeles, 2013).

[23] Stacy Wolf, *Changed for Good: A Feminist History of the Broadway Musical* (New York: Oxford University Press, 2011), 49; Kim Kowalke, "Theorizing the Golden Age Musical: Genre, Structure, Syntax," *Gamut* 6 (2: "A Music-Theoretical Matrix: Essays in Honor of Allen Forte"), 172.

to reprises throughout dozens of musicals in his critical survey—a reprise is "usually the return of a song from the first act in the second."[24]

Because the structural occurrence of reprises tends to be highly flexible, most discussion is on a case-by-case basis. But reprises are nearly guaranteed in the finale of a musical. This is a section that Knapp interrogates at length in discussing the musical's generic "reflexive idealism"—in particular, the need, at the end of a show, for an audience to experience hope.[25] Viertel points to a number of shows around the same time as Knapp's case studies to highlight the "moral admonishment" that eventually arises in musicals around the late 1950s and early 1960s.[26] And following Woolford's caution, he further claims that new musicals avoid reprises in finales, "fearing sentiment, which we didn't used to fear."[27]

Like the flexibility of when a reprise happens, though, the possibility of *what* gets reprised is variable. In Woolford's categorizations, he highlights many options, from both dramatic (the "I Want" or another "major" song) and structural (the prologue/opening number, Act One finale, or title song) perspectives. In each of these, Woolford emphasizes the "Return to Stability": the dramatic resolution of some circumstance that had once spurred conflict.[28] Both Ellis and Swain refer to the "accumulated" and "clashing"/"ironic" meanings that reprises offer.[29] As a result, musical scenes with reprises that bring back maximal music in a brand-new

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[24] Block, 358.

[25] Raymond Knapp, "Performance, Authenticity, and the Reflexive Idealism of the American Musical," in *The Oxford Handbook of the American Musical*, edited by Raymond Knapp, Mitchell Morris, and Stacy Wolf (New York: Oxford University Press, 2011), 408–22, focuses on a comparison of the emotional weight of the finales to *Candide* (1956) and *Man of La Mancha* (1965).

[26] Viertel briefly discusses the finale to *A Funny Thing Happened on the Way to the Forum* (1962) and its "admonishment" finale in *The Secret Life of the American Musical*, "'You Can't Stop the Beat' – The End," Kindle

[27] Ibid.

[28] Woolford, *How to Write Musicals*, "Structure."

[29] Ellis, 33 and Swain, "History as Musical," respectively.

context receive extensive praise. Such reprises collapse time, marking an immediately identifiable point in a show during which a character was once spurred to sing the "same" music. The subtext of remembering what is now lost—for better or for worse—does not rise to the surface, as Engel claims; instead, it boils over. Woolford points out there are two ways writers can achieve this: lyrically (either by changing lyrics outright, or by shifting the context so thoroughly that pure repetition comprises the irony) and by character (changing either who is singing, or who is being sung to).[30]

This level of dramatic sophistication in reprise relates to the stakes behind the performance of any musical number or scene—which is perhaps why it inhabits such a potent contradiction. Theatre practitioners stress the importance of complete awareness for actors in scenes. Among the most famous advocates of Stanislavsi's "method acting," for example, Uta Hagen—one of the most famous stage actors of the twentieth century—teaches "object exercises" to gain this awareness. Rather than focusing on beautiful delivery of text, the intention rests on the relationship a character has with everyone else taking part in the scene; the objective that the character wants to achieve by speaking; and what tactics inform their specific verbal and physical choices. Hagen eschews performance for performance's sake, instead giving the possibility of meaning to every choice. She does not address musical theatre directly, but she does address pure repetition—and the rhetorical power that it inhibits.[31]

The possibility of high stakes behind this convention in music-theatrical entertainment has a foil in the "encore" reprises described above. Viertel, for instance, relishes in Ira Gershwin's shamelessness during a revue in which the final number begins with an invitation for

[30] Woolford, "Song Spotting – Reprise."

[31] See Uta Hagen, *Respect for Acting* (New York: John Wiley Books, 2006 [1973]), especially Part 3: "The Play and the Role").

audience members to keep singing they've heard over the course of the evening—and then continues by stringing them together. Gershwin lampoons the operetta convention of finaletto, in which the close of an act strings together reminiscences from tunes that are more likely to be hits outside of the show.[32] Reprises in earlier musicals are flashpoints for a common framing of musical comedy and operetta: the songs are primarily in a show so that audiences will buy sheet music and records for posterity, rather than for the sole event of the performance. Reprises offer the audience a chance, most simply, to hear a song again—and like the current-day market saturation of top-40 hits, such repetition would increase the possibility of commercial success.[33]

This separation between reprise functions breaks down on closer inspection. The basis for this split is the integration between book and music, linked to Rodgers and Hammerstein's achievements in the 1940s starting with *Oklahoma!* Like any song that has a specific dramatic motivation, the return of a song must be dramatically, rather than commercially, motivated. Yet reprises offer some of the most promising and immediate places to feel what Scott McMillin refers to as the "crackle of difference" between what he describes as "book" and "lyric" time.[34] Examples include the purely logical, such as a moment of interiority for one character who sings a ballad in the first act—and then a parallel moment for their love interest in the second, even though neither has ostensibly heard the other sing the music that they share.[35] Others include passages where reprises, despite occurring in otherwise well-integrated book musicals, seem to lack narrative purpose. Rather than further plot, a layering of distinct musical strands may, in

[32] Viertel, *The Secret Life of the American Musical*, "'La vie bohème' – Curtain: Act One."

[33] See Larry Stempel, *Showtime: A History of the Broadway Musical Theater* (New York: W.W. Norton, 2010), especially "Cohan and Times Square" in Chapter 4: "A Shadow of Vulgarity."

[34] Scott McMillin, *The Musical as Drama: A Study of the Principles and Conventions behind Musical Shows from Kern to Sondheim* (Princeton: Princeton University Press, 2006), 2.

[35] Block (228) discusses this apparent paradox with the song "So in Love" in *Kiss Me, Kate.*

Ellis's temporality-centered formulation, "'queer' narrative time and capture a fragmentary sense of communitas that valuably blurs the lines among characters, performers, and audience members."[36] This community-building that accompanies a collapse of narrative time radiates back to an ostensibly inferior use of reprise—to hammer a tune into the minds of theatergoers until they are ready to pay for the music through yet more media.

One element that nearly all of these descriptions lack in common is any reference to specific musical requirements for a reprise. The first question of musical content is durational—does a reprise need to last a certain length of time or number of phrases? Especially in conjunction with leitmotivic return or reminiscence, no writers seem to address the formal, performative, or experiential distinction between the two. The closest discussion is Matthew Bribitzer-Stull's, who ultimately argues from a temporal perspective that accounts for tonal flexibility—while themes require beginnings, middles, and ends, leitmotifs emphasize immediacy and can present tonal or referential ambiguity.[37]

The second question is technical—what can change between two different instances of a song before it's considered a new song. Several writers note apparent exceptions to what counts as a reprise—among which the most frequent examples are two numbers for which Sondheim wrote only lyrics. In *West Side Story* (1957),[38] Maria and Tony sing the contemplative duet "Tonight," during the musical's balcony scene. Toward the end of the act, nearly the entire cast—the white Jets, the Puerto Rican Sharks, Anita, and Maria and Tony—sing the "Tonight Quintet," in which only Maria and Tony sing their earlier music partway through the number. The original "Tonight" tune becomes a descant to the brooding, anticipatory music that

[36] Ellis, 39.

[37] Matthew Bribitzer-Stull, *Understanding the Leitmotif: From Wagner to Hollywood Film Music* (Cambridge: Cambridge University Press, 2015), 52–54.

[38] See Swain, "Tragedy as Musical"; and Viertel, "'La vie bohème.'"

surrounds the star-crossed lovers.[39] Similarly, toward the end of *Gypsy* (1959),[40] Gypsy Rose Lee sings "Let Me Entertain You," a striptease version of the aggressively wholesome opening number of the show between June and Louise (Gypsy's childhood name). When Rose discovers her daughter has turned into a famous stripper, she sings a solo breakdown number that is a finaletto all its own—stringing together distorted versions of some of her biggest songs over the course of the show, plus "Mama's Talking Soft," which was cut from the final production—a reprise of a number never heard in the show.

Absent from the discussion almost entirely is orchestration. Yet in the inherently collaborative creative process of writing musical theatre, arrangers in particular work out the details of dance breaks and underscoring. This problematizes the authorial base of reprises—outside, because reprises tend to be framed or strung together with underscoring that supports dialogue signaling the change in dramatic circumstance; and inside, because underscoring and dance breaks, especially when written by arrangers, are based on the tunes that the composer of the show has already written. The underscoring that supports some of the most potent dramatic moments of the second act tends to be written last—and often not by the same orchestrator that provided the work of the bulk of the show.[41] Foundationally, the question of what remains "the same" when the orchestrator has taken license to adjust the timbre of a musical number has been unaddressed in studies of reprise at any systemic level.

[39] This is an example that Viertel cites of a finaletto—with the caveat that this is not the final scene of the first act, and the catastrophic rumble almost immediately follows.

[40] See Raymond Knapp, *The American Musical and the Performance of Personal Identity* (Princeton: Princeton University Press, 2006), "Gender and Sexuality," Kindle.

[41] Steve Suskin makes this most transparent when citing an orchestrator's promotion in collaborating on Golden-Age musicals: "[Irwin] Kostal also continued working for [Don] Walker, who was now entrusting him with important numbers (rather than incidentals and reprises)" (62).

The greatest obstacle is simple logistics: the materials available are not consistent from one production to another. While several authors include score examples in their overall discussions, these are typically taken from the published vocal scores. These are moments that, by the nature of the collaborative process, may be deemed expendable in productions that make any kinds of cuts.[42] A bulk of writers excerpt dialogue and lyrics only in their analysis of reprise—not taking song form, harmony, or melody into account. And these excerpts can come from filmed productions, published librettos, or rented librettos. Implicit in most discussions of reprise is that they are labeled as such—that they are, for instance, labeled with a song title at the top of a distinct musical number, followed by "reprise"—when in many cases, analysts feature passages that are reprising earlier music, even if they are themselves not standalone reprises.

Of course, this might be because some reprises that receive the most critical praise are those that change as little as possible in music and lyrics. But as the case studies below will demonstrate, the musical connections that lead into and out of reprises in Golden-Age musicals can be dramatically revealing.

Musical Theatre and Musical Unity

The main cost of this tension is that Sondheim reception turns closer to that of demonstrating idiomatic musical coherence through motivic association. As a result, thematic return and song form are, problematically, divorced.[43] As one example, Banfield's thematic

[42] One of the first instances of sketch study in musical theatre is Charles Hamm, "The Theatre Guild Production of *Porgy and Bess*," *Journal of the American Musicological Society* 40 (3, 1987): 495–532, which examines the cuts throughout the show that are not apparent in the published vocal score.

[43] As Richards observes in his corpus study of film themes (MTO), not every rhetorically charged musical idea that returns over the course of a work constitutes a full-fledged "theme" with identifiable phrases. But unlike film scores, musical scores are built on expectations that engage with the formal constraints of popular song. And as Bribitzer-Stull notes in his classifications of how "themes" and "leitmotifs" can be conceptually distinct, expectations of tension and resolution—particularly with regard to cadences—comprise a shared quality in the former, and not necessarily the latter.

catalogue of the distinct motives in *Sweeney* shows how the score of the entire musical is built on a haunting sense of continual return; but how that sensation does build is unexplored.

The ambiguity between types of recall remains a wide-open field for exploration. For instance, Block's chapter on *Sweeney* concludes its section on the stage version of the musical with an overview of the reminiscences that saturate the finale. He titles this section "Reprise Redux," starting with a contemplation on the nature and necessity of reprising in musicals, as mentioned previously—but while he refers to the collection of "reprises" in this scene, he hesitates to refer to any specific passage as a reprise, opting instead for "return," "musical line," and "fragment." Indeed, some of the passages in the finale that he highlights are fragmentary—such Mrs. Lovett's brief recasting of "Epiphany" right before an entire chorus of "A Little Priest." But he stresses that the recontextualization through every part of the final sequence adds to the "propulsion…toward its final conclusion while summing up what has come before." Block lists every reminiscence in an example on the companion website; but his prose analysis much more effectively highlights the most impactful moments.

Swayne's sixty-page close reading of "Putting it Together" from *Sunday in the Park with George* dissects the usefulness of the term "reprise" in several contexts. Swayne does not treat any instance of recall like any other: he carefully considers each identifiable musical and lyrical change, as well as the precise timing between song and dialogue that makes this eleven-minute scene overflow with significance. Guiding this excavation are two provocative statements about the role that reprises play in general: First, that "with Sondheim, reprises are suspect because the song itself is suspect"; second, that "Sondheim's focus is on music, not tunes." This aesthetic view of Sondheim's work allows Swayne's singular analysis of "Putting it Together" to carry dramatic heft as he applies his expertise on Sondheim's cinematic, theatrical, and classical/popular musical influences with impressive nuance. But in its singularity, the

purposeful avoidance of music-theatrical conventions leaves open a broader application of Swayne's specialized approach.

A significant component of the struggle to distinguish different experiences of recall in music analysis stems from a reliance on approaches that not only identify motivic coherence, but prize it. Even though most studies of Broadway musicals take the as given that a musical's score resists claims of organic unity, musicologists have not yet settled on how to endow this generic heterogeneity with utility. Forte's ballad analyses, for instance, avoid going beyond a single song at a time. Knapp's critique of *West Side Story* reception more proactively takes on this issue. He annotates a large collection of thematized (016) cells throughout the show—not displaying them in a Wagnerian "catalogue," but to show how many of the songs use this characteristic trichord to build a "sound world" around which the story that the score supports becomes "believable." Similarly, Kowalke groups Bernstein with Weill and Loesser as composers who could "unify the seemingly un-unifiable: reprise of large sections of numbers, refrains within musical scenes, generic motives, thematic reminiscence." In Knapp's interpretation, he focuses on the third of these types of recall, avoiding reprise to show a subtler form of musical coherence.

Kowalke also considers the duet as a theatrical expression of unity that has the potential to complement musical coherence. A duet serves as an intersection between two central characters, from which radiate the world views they begin with, and the decisions that follow from their anticipated musical harmony/synchronicity. Lovenshimer bridges the gap between these theatrical and musical views in his analysis of Emile and Nellie in *South Pacific*. While these two characters are musically partitioned—the couple sing simultaneously for only a handful of measures—Lovenshimer finds the descending tetrachord as a charged musical marker within their individual songs, converging during the reprise of "Some Enchanted Evening" that they sing together in the middle of Act One. In this case, the expected harmoniousness never

quite arrives; its power comes instead through motivic coherence, reversing the expectations of how a Golden Age storyline portrays romantic love.

Recalling Maus's critique, unpacking the distinctions between an experience of musical unity, a logic of musical coherence, and an articulation of dramatic and musical closure remains underexplored. We do not experience a musical itself as integrated, for instance; instead, the performance of an integrated musical offers some kind of conventionally closed-off experience. To paraphrase Maus: "Approaching a [musical] as a world, one may be prepared to accept sharply contrasting kinds of music as somehow relevant to each other."

Repertoires beyond Broadway musical theatre—especially vocal and choral genres—offer intriguing perspectives to consider how the dramatic conventions of reprise provide the experience of closure at a larger scale than the song. Rosen's study of "reprise-as-resolution" in Verdi's *Requiem* considers the role of motivic transformation as an agent of tonal resolution in four different movements that are formally and affectively distinct. Eng explores this at the level of song cycle, where—as in a musical—the formal expectations of one movement are functionally independent of another, even though the texts bear a "family resemblance." Eng looks at the relationship between motivic association and thematic closure in a genre where thematic return is possible but not guaranteed; her analysis of Faure's *Mirages* is even focused solely on a contextual motivic connection.

Both Longobardi and Monahan examine this from unexpected hierarchical levels. Within a single operatic scene, Longobardi advocates for a deeper appreciation of musical construction along when questioning its role as faithful subtext to a libretto in her analysis of Scene 11 from Britten's *Death in Venice.* And Monahan's synoptic view of Mahler's "symphonic sonatas" offers a way of linking nearly every one of the sonata-form movements within a dialogic

context—generating interpretations of later movements that "succeed" in achieving closure where movements in earlier symphonies "failed."

Latham offers perhaps the closest analogue to a musical-dramatic approach in his study of 20th-century tonal operas. He embraces the subtextual drama of Schenkerian prolongation and considers how it relates to Stanislavski's work—allowing character relationships to serve as much as a guide as melodic expression. Even though Latham studies operas by several composers who were close to, if not actively involved in, Broadway, he considers operatic scores as potentially thoroughly cohesive works.

Each of these approaches prioritize *closure* over *unity*. Considering that narrative resolution or progression is a generic expectation of reprises in musicals, they also offer sites to explore how Sondheim handles musical closure in these moments. As shown above, the leitmotivic construction of each musical is pervasive. But they also include traditional reprises—"Agony" in *Into the Woods*, "Sunday" in *Sunday in the Park…*, "Not a Day Goes By" in *Merrily*, and "Johanna" in *Sweeney Todd*. Searching for musical closure only at the level of motive ignores the close relationship between musical return and drama in each of these passages. How do we find a balance across these types of recall?

Dramatic "Re-Recognition"

Since I am considering reprising at different levels—though not in hierarchical terms of "cells below motives below phrases below tunes below musical numbers"—this project offers a repertoire that is little-considered in enduring questions about repetition, association, and hierarchy. Arnold Schoenberg's elucidation of coherence through repetition and variation provides an inviting jumping-off point.[44] Indeed, within the terminology cloud that makes

[44] Similarly evocative, though outside the methodological scope of this project, are Hanninen's "associative landscapes"—and indeed the *ecological* conception of "the music we remember from listening to a cast recording"

searching for experiential reflections on thematic recall in music theatre and music with text tricky, a particularly evocative choice is Schoenberg's *Wiedererkennen*, or "re-recognition," which he addresses in the manuscripts of *The Musical Idea* while working through the effects of repetition on coherence.

Recognition (*Erkennen*) and re-recognition "link...perceptual activity with memory."[45] In his manuscript, Schoenberg never actually marks concrete musical distinctions between recognition and its apparent higher-level counterpart. In fact he acknowledges the blurry boundary between *Erkennen* and *Wiedererkennen*, and leaves it up to the ear of the listener: the extent to which we recognize a "familiar essence" determines the extent to which we can re-recognize. This familiarity buttresses what would otherwise be a flat, reiterative act of recognition, without any sort of conceptual broadening or linking. Schoenberg's most concise framing seems to evoke an upward spiral (he makes the analogy to a circle further down the page, but crosses it out): "Remembering is based on recognition / Re-recognition is based on remembering."[46]

The specific language to clarify the difference between these two stages seems to place re-recognition under the auspices of category formation—in *The Musical Idea*, Schoenberg cites recognizing different breeds of cat as all belonging to the same species, and someone is able to "re-recognize" in opposition to someone "familiar with only [one] cat." But in the margin,

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seems especially charged here. She also offers a way of capturing presumed associations through specific performances—which offers a way into musical theatre, where the appearance and treatment of reprises may be flexible. The hierarchy here is not pursuing well-formedness necessarily (as Hanninen avoids). But the pleasure of hearing a song again—and the *sensization* of recognizing different kinds of return—seems essential. See Dora Hanninen, *A Theory of Music Analysis: On Segmenatation and Associative Organization* (Rochester: University of Rochester Press), 2012; and Zachary Bernstein, "Review of Hanninen" (*Music Theory Online* 19, no. 4, 2013), http://www.mtosmt.org/issues/mto.13.19.4/mto.13.19.4.bernstein.html.

[45] Patricia Carpenter and Severine Neff, "Commentary," in Arnold Schonberg, *The Musical Idea and the Logic, Technique, and Art of its Presentation*, edited by Carpenter and Neff (Bloomington: Indiana University Press, 2006), 25.

[46] Schoenberg, *The Musical Idea*, 117.

Schoenberg writes "familiar with only tonic," making a more dynamic association: tonic alone lacks tension, but hearing a functional harmony as "not-tonic" urges a return to stability.

Schoenberg seems to shy away from the phenomenological implications of re-recognition when he twice asks and abandons a beguiling question in his manuscript: "Is it not true that repetition has an intensifying effect?"[47] This question takes place in a discussion of simple repetition, but "intensity" also resonates with "recognition,"[48] which seems to be in this case a *first* impression. For Schoenberg, intensity either *sparks* recognition (as an impression to remember), or it *results* from repetition. I am interested in working out the tension between middle- and higher-level "re-recognition" to Sondheim's musicals—recognizing the recurrence of a distinct and indelible variation of this musical-theatre convention, and understanding the intensifying effect of this abstracted repetition.

Of course, Schoenberg's emphasis on organicism, which seems inextricably tied to most of his musical thought, applies haphazardly to musicals. This is doubly true for concept musicals, for which there is (ostensibly) no conventional plot, but it applies more broadly to a medium through which music is not always the primary mode of audience engagement. But the concept of "re-recognition" remains potent. And it is closely related to the quasi-leitmotivic instances of reusing tunes in Sondheim's musicals that is such a potent part of his writing.

"Reprising": Song as Scene Partner

How does this shift in music-analytical priorities allow for a sharper articulation of the *theatrical* experience in Sondheim's musicals? For this we can turn to the commonalities among

[47] Ibid., 121 and 186.

[48] Ibid., 110.

theories of theatre aesthetics—which, for all their practical differences, stress an intense and tangible personal investment, from every creative and experiential perspective imaginable.

McMillin's critiques of integration theory in musical theatre offer the most direct way in. Rather than reaching aesthetic heights *because*, as Rodgers says of *Oklahoma!*, "the orchestrations sound the way the costumes look," McMillin experientially centers the "crackle of difference" in the shift away from realistic book characters to their lyric selves. He proposes not only to take the conventions of song and dance seriously, but also interrogate them in their own mode of performance.

McMillin does not focus on bringing music analysis into the conversation, but he does shift focus in a way that invites it in. Repetition and thematic return do not serve as synoptic givens: instead, the intensifying effect of them is live and living. A song reveals its "own" drama through these aspects, impossible in a book scene (or a play) because of the absence of any expectation of repetition.[49]

The enterprise in *The Musical as Drama* is to consider how a character in a musical is foundationally distinct from a character in a play. And so when an actor enters the realm of song and dance, or engages in musical time with the orchestra, the storytelling transcends into an arena that spoken theatre cannot reach.

But in Sondheim's musicals, even these boundaries become blurry. Consider the Act One finale of *Sweeney Todd*, in which the title character becomes determined to find as many victims as he can, while Mrs. Lovett comes up with the idea to bake those characters into pies.

> **NBB:** In *Sweeney Todd*, you have Sweeney singing a leitmotif of "There's a hole in the world…" during "Epiphany," and then in the next song, Mrs. Lovett sings "With the price of meat…"—she brings back a very short leitmotif as well. Even though it's a finale that is built entirely on the contrast between these two characters, they still end up holding hands at the end of the act. Even though their music sounds very different.

[49] McMillin, 32.

> **SS:** One interesting thing is, in both of those examples, if you were writing it as a straight play, they would still be there.[50]

Unlike McMillin's insistence on total separation—the idea that lyric time requires a character to engage in a way that is impossible in book time—for Sondheim, the possibility that these lines could be spoken is what heightens the shock.

With this in mind, I do not want to consider what is printed in a musical score as the only set of possible objects to fall under the auspices of this music-analytical project. Instead, I want to consider how book and lyric time *engage with each other*—not allowing either one to be established as a default mode of expression. The technical elements of music analysis demand a centricity within the world of music theory, but ultimately the objective is to bring the music of musical theatre into dynamic engagement with the other elements of the stage.

In this perspective music no longer serves only as subtext: it provides, in the framing of Moisés Kaufman, a "theatrical narrative" that runs *parallel and equal* to a "dramatic" one. Kaufman's *Moment Work* details the Tectonic Theatre Company's creative process behind plays such as *The Laramie Project*, about the homophobia-motivated murder of Matthew Shepard; and *33 Variations*, about a personal and musicological exploration of Beethoven's *Diabelli Variations*.

Tectonic's process acknowledges that the most impactful "moments" that audiences remember from theatre highlight elements that do not stem exclusively from the text: they may be shifts in light, or spacing of actors onstage, or a memorable set piece—or a combination of all these elements and more. In creating theatre, then, they start by *creating* moments that are driven by a motivation for expressing the poetic, not to tell a story. The tension and displacement between layers of a single moment provide "theatrical tension" that can amplify, broaden, contradict, or even split from text-based storytelling.

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[50] Personal interview, 3/12/19

Within Sondheim's leitmotivic musicals, then, an analytical score that examines reprises can disentangle its elements: familiar music, lyrics, and stage action. Thus the scoring does not actually stop at comparing a reprise to the song it is recalling: it considers how Sondheim and his collaborators maintain and transform these elements *from* one reprise to another. What is crucial here, especially because lyrics constitute a texted component of a show, is that *music* does not have a subsidiary function in this theatrical experience, but a coequal one.

Nevertheless, because Sondheim's reprises are so enmeshed in the dramatic contexts of the shows in which they take place, it is worth bringing this scoring in conversation with the circumstances and stakes of each scene. Returning to the terminology of Uta Hagen's *Respect for Acting* is clarifying here. In Sondheim's musicals, reprising becomes an *action*—what a character does in a passage as small as a singular theatrical *beat*—to achieve an *objective*. For Hagen, an "action" takes precedence over an "attitude" or "mood." And so the emotional shift in a reprise is not necessarily the most reliable information to help a character achieve their goal in a scene. But rather than directed toward a scene partner, reprising brings up the "sense memory" of the source song; it recalls the formal expectations of the tune, as well as the on- and offstage character relationships and obstacles.

While Kaufman offers a way to trace the "moments" of reprises over an entire score, Hagen offers a way to make good on McMillin's insistence that song *is* the drama. Reprising is an action directed *toward the song that it recalls*. Hagen describes her "greatest theatre memories" through indelible actions—resonant in Kaufman's "moments"—that were "overpoweringly selective in revealing to me something about a human being." A reprise allows a performer to excavate, enshrine, dredge up, or recalibrate an earlier song within a musical—and the musical details inform how the reprising happens.

Case Studies in Golden Age Musical Theatre

In the examples below, I will explore how specific reprises are written, and show how this can be as dramatically charged as their very presence in a musical. I will begin with two Golden-Age musicals, for which dramatically charged and theatrically functional reprises are equally generic. I will then turn to how this affects our understanding of Sondheim's musicals specifically, for which music-analytical explorations emphasize leitmotivic association and development over other kinds of recall.

Case Study #1: South Pacific *(1949: book by Oscar Hammerstein II and Joshua Logan; lyrics by Hammerstein; music by Richard Rodgers)*

South Pacific provides a prototypical example with the ballad "Some Enchanted Evening," listed as #8 (the instrumental "Introduction") and #9 in the published vocal score. The musical is set on "two islands in the South Pacific during the recent war"; Hammerstein chose to adapt James Michener's *Tales from the South Pacific* (1947) as a work of theatre that condemns racism. The ballad takes place toward the end of the show's opening scene, as the expatriate Frenchman Emile De Becque declares, two weeks after meeting her, that he had fallen in love at first sight for the Arkansan Navy nurse Nellie Forbush. The song returns four times throughout the central couple's romantic narrative. Taken together, these reprises showcase the intensifying and ironic possibilities of a love song in shifting dramatic circumstances. Musically, though, none of the reprises are isolated—that is, there is never a single musical number that only repeats the source tune. The full interpretive potential of each recurrence only emerges when considering the tunes that precede and follow it. I will trace the first half of this arc—leading to Nellie's shocking outburst at the end of Act One—below.

The source song itself is formally unusual (see Table 1.1): every **A** section in the **AABA** tune lasts sixteen measures, while the **B** section lasts only six; both the introduction and the tag,

based on the **B** section, last *seven* measures. Ex. 1.1 shows the contracted second half of the introduction, ending on a half cadence in C Major; and the opening of Emile's solo, beginning on tonic. Throughout the song Emile narrates his experience during and after their first meeting at a dinner party at the Officers' Club. Emile does not say "I love you" directly. Hammerstein sets his lyrics to conditionals and imperatives: "*Some* enchanted evening, *you may* see a stranger…And make her your own / Or all through your life *you may* dream all alone." Earlier in the scene, we have seen Nellie declare her personal philosophy in "A Cockeyed Optimist" (#4); and both characters state "Twin Soliloquies" to themselves (#6), each doubting that the other could find them suitable to marry. But as Emile's song progresses, the conditional mood allows them both to respond in real time to the potential of their relationship.

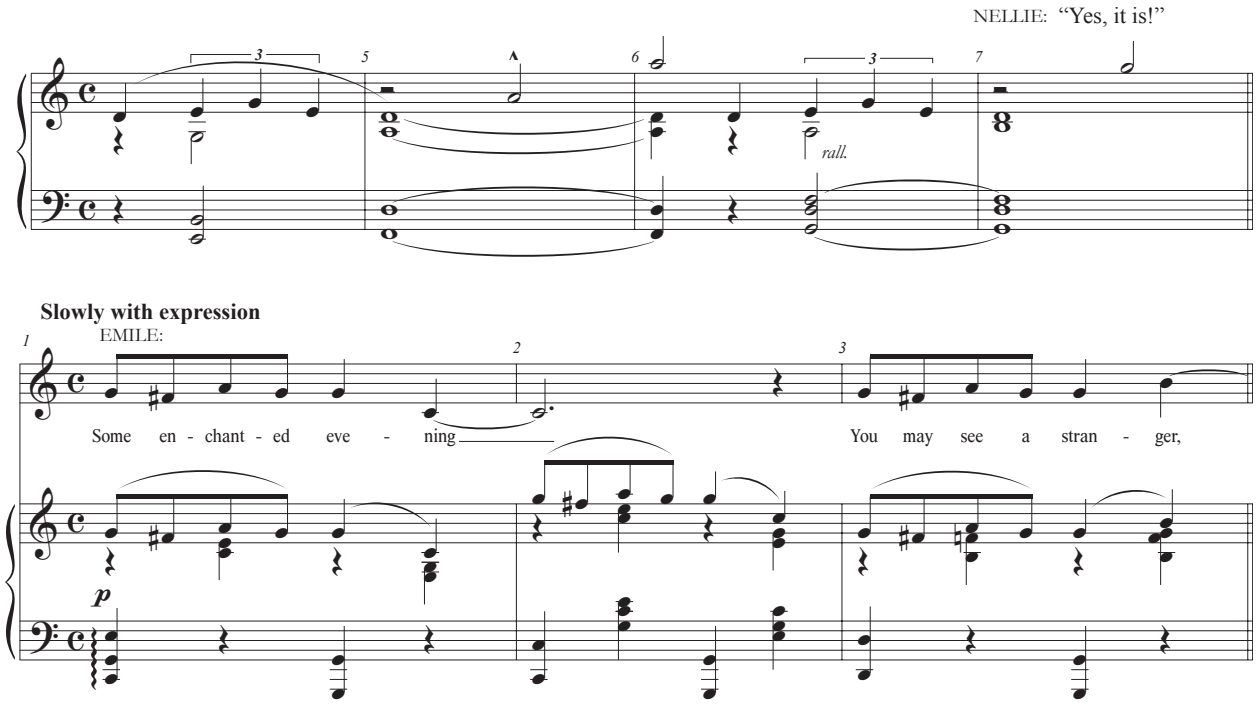
Table 1.1. Form diagram for "Some Enchanted Evening."

Intro (#8, m. 1)	A (#9, m. 1)	A (m. 17)	B (m. 33)	A (m. 39)	Tag/B (m. 55)
CM (I: HC)	(I: IAC)	(I: PAC)	(I: HC)	(I: PAC)	(I: PC)
EMILE: And that is the way things happen sometimes. Isn't it, Nellie. NELLIE: Yes it is… Emile.	EMILE: *Some enchanted evening,* *You may see a stranger…*	*Some enchanted evening,* *Someone may be laughing…*	*Who can explain it?* *Who can tell you why?*	*Some enchanted evening,* *When you find your true love…*	*Once you have found her,* *Never let her go.*

Emile's "Encore" (#10) immediately follows #9 and begins right away with **A**; Nellie's hesitation, in tension with the couple's mutual attraction, halts his singing after one phrase, and the orchestra takes over the melody as the couple reckon with the obstacle of how early in their relationship their love has overwhelmed them.

In the next scene between the couple, Rodgers and Hammerstein reprise "Some Enchanted Evening" (#22), complete with its "Introduction" (#21). Emile has just confessed to Nellie that he killed a gangster in France, which is why he has made a life for himself on the

Example 1.1. "Some Enchanted Evening," segue from Introduction (#8) to song proper (#9).



island where she is stationed. Having revealed what he believes to be his most dangerous secret, he proposes to Nellie, spurring the orchestral Introduction to begin. But Rodgers delays the expected chorus after the first seven measures; Nellie begins a brand-new "verse," during which she accepts Emile's proposal by giving voice to the thoughts she had kept to herself in the "Soliloquies."

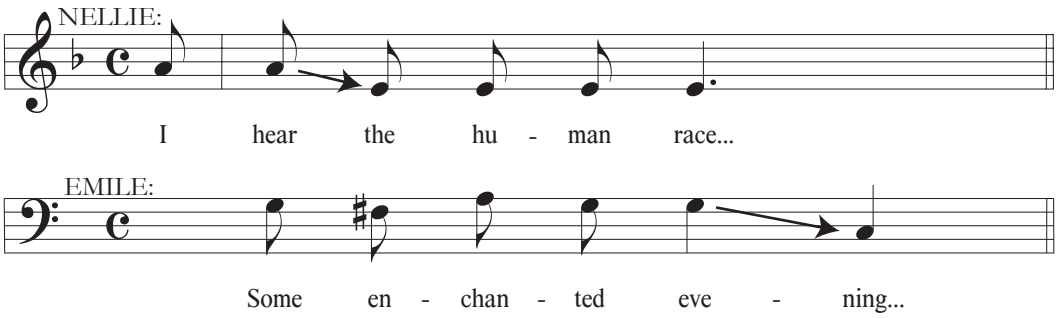
The reprise-introduction ends with Nellie arriving on $\hat{5}$ above **V7** in C Major, and Emile's chorus picks up this melodic note at the very start of the reprise proper. Rather than the introduction simply ending on a half cadence, then—as was the case in #8—#21 elides melodically to #22, and the underscore more fully evokes a resolution to tonic. This resolution heightens each "may" and "when" from the *s*ource song; by the reprise, their love is confirmed. At the end of the song, they kiss for the first time; after Emile leaves, Nellie sings "I'm in Love with a Wonderful Guy" (#23/#24).

In the final scene of Act One, Nellie is back at Emile's plantation. The two characters recall all of their songs from the act, almost as distant memories from before their engagement. Some numbers ("Wonderful Guy," "Cockeyed Optimist") turn into duets; at one point, Emile pokes fun at Nellie by putting on her coat and singing a reprise of "I'm Gonna Wash That Man Right Outta My Hair." But when two Tonkinese children run up to Emile to greet him, Nellie—who at first politely and impersonally greets them—is horrified to learn that Ngana and Jerome are Emile's children by a previous marriage. Even as he explains that their mother has passed away, Nellie drives off in her jeep. While she does not say so until Act Two, her reaction makes her sentiments clear: she cannot consider mixed-race children a part of her own family.

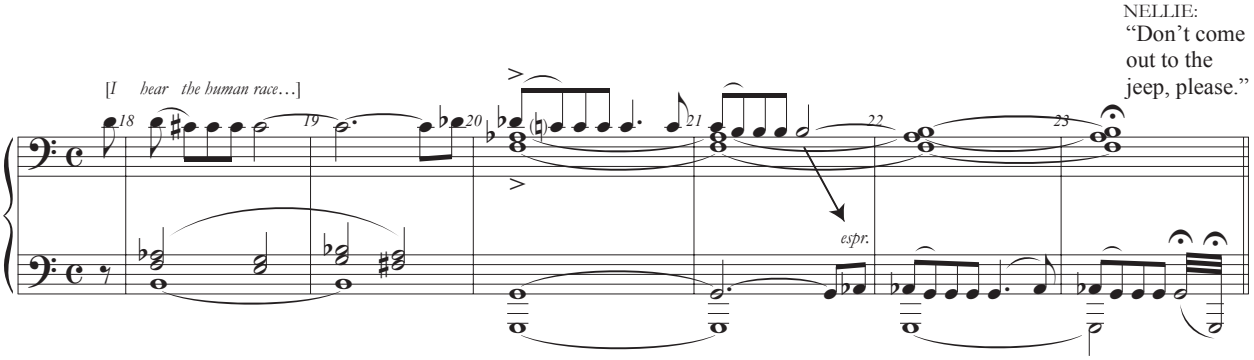
Robert Russell Bennett, the orchestrator of *South Pacific* and therefore the most likely writer of underscore scenes, sets the music below Nellie's racist reaction ("Finale Act I," #32) to a dissonant verse of "Cockeyed Optimist" that slowly transforms into the Introduction of "Some Enchanted Evening." This pairing is significant: they are the two tunes that frame the couple's first scene. And as Ex. 1.2 shows, they also share a rhythmic cell, and both include downward leaps. Ex. 1.3 shows how Bennett progressively narrows the intervals of "Optimist" until it rests on the dominant of C Minor at m. 23. The dominant pedal continues as fragments of "Some Enchanted Evening" begin, set with chromatic alterations. As Ex. 1.4 shows, Bennett finally reprises the tune uninterrupted starting at m. 28—corresponding almost exactly to the starting measure of each Introduction. This orchestral reprise ends after a single phrase, landing on a PAC; in the final moments of the act, Emile sings the tag before the curtain falls.

The lyrics of Emile's vocal reprise—an exact repetition from the source song—show the ironic possibilities of a "conditional" love ballad. Hammerstein's lyric changes are minimal, and the form and harmony during each vocal reprise do not change. But if we consider even the slightly expanded scope of the source song to include ballad *and its introduction*, the result is

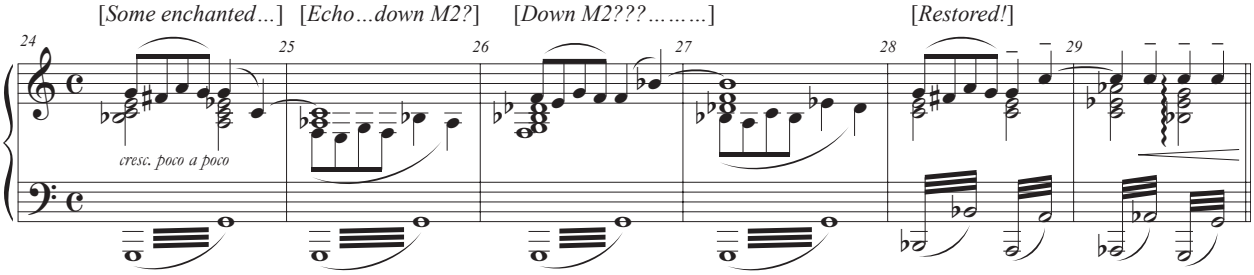
Example 1.2. Rhythmic and intervallic correspondences between "A Cockeyed Optimist" (#4) and "Some Enchanted Evening" (#9), which converge in *South Pacific*'s Act One finale.



Example 1.3. Act One Finale of *South Pacific* (#32), underscore of "Cockeyed Optimist."



Example 1.4. Act One Finale of *South Pacific*, reprise of "Some Enchanted Evening."



illuminating. In both the finale and during the proposal, the introduction into the song amplifies its meaning by recalling the context of the very first scene. During the first reprise, Emile and Nellie sing one after the other for the first time; during the second, Bennett merges their two solo songs.

Case Study #2: The Music Man *(1957: book, music, and lyrics by Meredith Willson)*

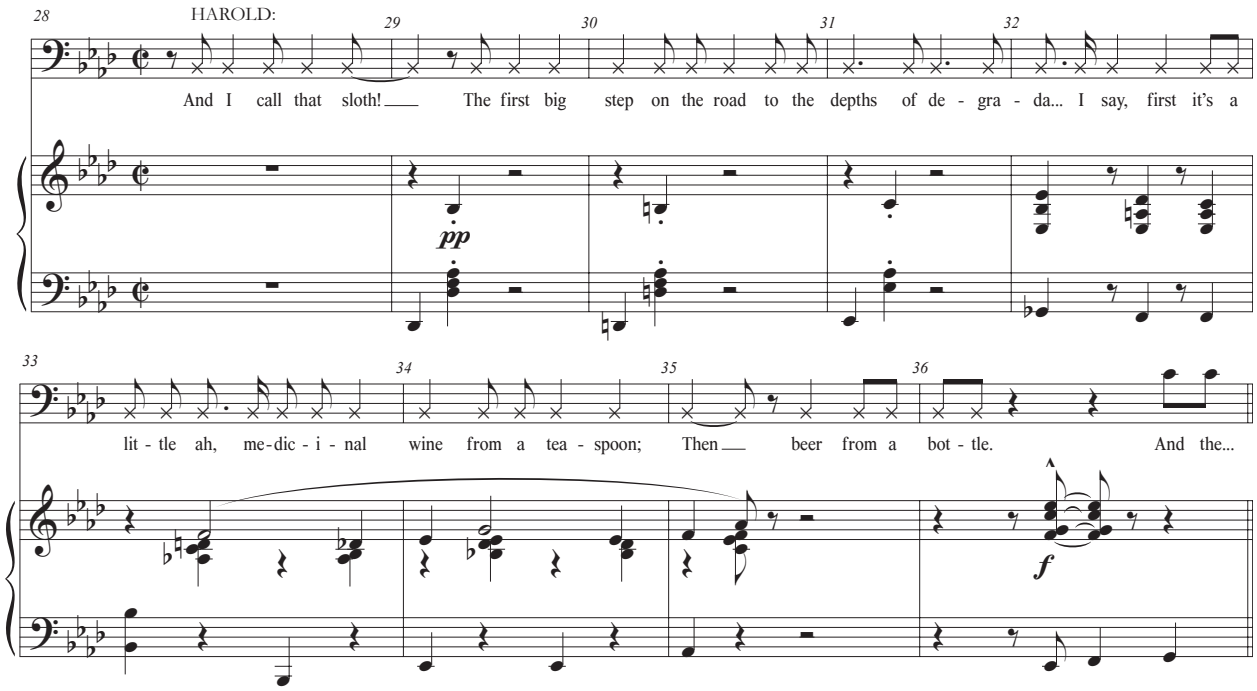
While the song proper of "Some Enchanted Evening" does not change much over the course of Act One of *South Pacific*, for this next example I will consider a reprise for which the lyrics and rhythm change significantly. In the score for *The Music Man*, a reprise seals the deal for a sales pitch that unfolds over two scenes. Traveling "boys band" salesman Harold Hill sings his soapbox sermon, "Ya Got Trouble" (#4), to whip the adults of 1912 River City, Iowa into a frenzy about the state of the town's miscreant children. Hill points to a single culprit: a new pool table in the billiard hall. Despite having arrived in River City only moments earlier, Hill extemporizes with rhetorical flourish. He actually sings only occasionally. But even though he primarily speaks in rhythm over accompaniment (see Ex. 1.5), his sermon is melodious—full of poetic devices such as alliteration and assonance. He avoids rhyme almost entirely. Each chorus uses simple rhymes with "pool" (and letters that rhyme with "P"):

> Friends, the idle brain is the Devil's playground,
> Trouble! Right here in River City!
> With a capital T and that rhymes with P and that stands for Pool.
> We've surely got trouble! Right here in River City!
> Remember the Maine, Plymouth Rock, and the Golden Rule!

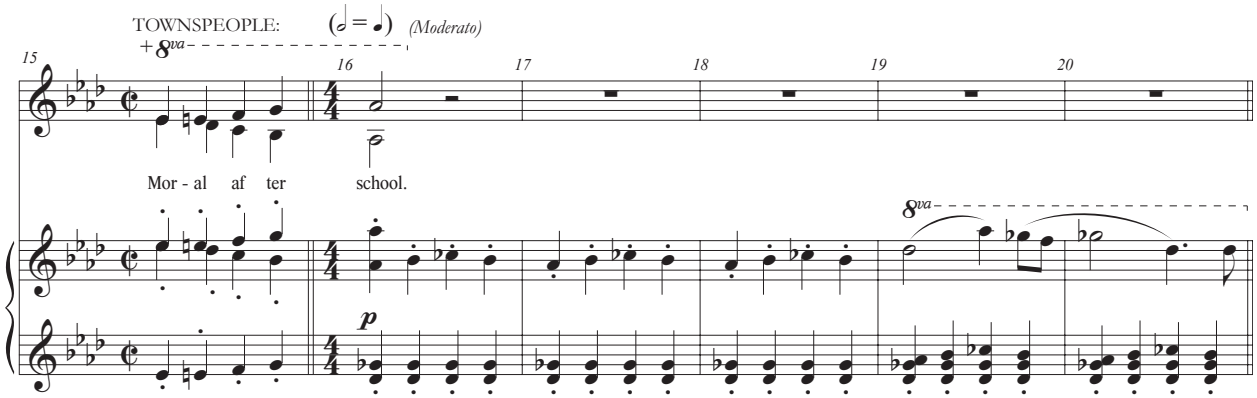
…but the rest of the lyric captures the natural rhythm of a sales pitch.

The townspeople confirm Hill's nascent success with a "Playoff," which segues into "Walking Music" (#4a) as his gaze shifts to the town's librarian and music teacher, Marian Paroo (see Ex. 1.6). Functionally, the "Playoff"—an encore of "Ya Got Trouble"—allows the crowd to clear the stage with something other than silence. But dramatically, it confirms to Hill that he's planted the seed of an idea through the town. The entire crowd shares a line that Hill sings alone in #4: "Gotta figure out a way t'keep the young ones moral after school." Lyric repetition demonstrates narrative progression, all in front of Hill.

Example 1.5. "Ya Got Trouble" (#4), Harold Hill's spoken/sung solo.



Example 1.6. "Ya Got Trouble" playoff and "Walking Music" (#4a).



Walker and Greene, the primary orchestrators and vocal arrangers (and thereby the most likely writers of this transition scene), evade the expected PAC of the playoff chorus on the word "school," turning this rhetorical question into an actual one—for which Hill's band will be the obvious answer. The playoff elides with the odd, un-tuneful "Walking Music" at Reh. **A**: in its halved tempo, the gears of Hill's plan continue to turn. His early professional success far

outpaces his personal success: throughout the underscore Hill says a few short, suave lines to Paroo, and she rebuffs each of them with one-word responses.

In the reprising scene, he gives promise to the band materializing, recalling "Ya Got Trouble" (#7) as an introduction to "76 Trombones" (#8). The reprise recalls the earlier chord progression—but of course, there is almost no tune to recall. In fact, as Hill begins the hard sell of his sales pitch, he rhymes:

> I can deal with this trouble, friends,
> With the wave of my hand, this very hand—
> Please observe me, if you will…
> I'm Professor Harold Hill
> And I'm here to organize the River City Boys Band!

In addition to rhyming, the lyrics here are generic. In the next phrase Hill returns to earlier rhymeless specificity, and is back to his sermon with occasional melody:

> Oh think, my friends, how could any pool table
> Hope to compete with a gold trombone?
> Raaaa-raaaaaa, ra-da-da-da-da raaaa—ra.
> Remember my friends, what a handful of trumpet players
> Did to the fabled walls of Jericho:
> *[Sung]* Oh, billiard parlor walls come tumbling down!

The last phrase of the reprise begins with the same generic language as the first, but instead of a final rhyme, he turns to dialogue with a new kind of imagery—the band that he is selling:

> Well, Professor Harold Hill's on hand.
> River City's gonna have her boys band.
> As sure as the Lord made little green apples,
> And that band's gonna be in uniform! Johnny, Willy, Teddy Fred! And you'll see the glitter of crashing cymbals, the thunder of rolling drums…
> Across these two numbers, Hill has manufactured the town's doom and salvation.

Willson traces the careful steps that allow the sales pitch of "76 Trombones" to land. In "Trouble," Hill speaks freely, and rhymes sparingly—providing just enough of an earworm for the crowd as they panic over solutions to their billiard problem. The reprise is rhythmically

square, and Hill's phrase structures (with pauses at each rhyme) resemble traditional verse. By the end of "76 Trombones," the town of River City is ready to sing and dance—and buy.

A Sondheim Case Study

1970 marked a turn for Sondheim's career. Adapted from a set of one-act plays by George Furth (1932–2008), *Company* would be the first of six musicals Sondheim would write in collaboration with director/producer Hal Prince over slightly more than a decade—the other five of which are *Follies* (1971), *A Little Night Music* (1973), *Pacific Overtures* (1976), *Sweeney Todd* (1979—Chapter 2) and *Merrily We Roll Along* (1981—Chapter 3).

Company is also Sondheim's first Tony-winning musical for best score. It is a "plotless" musical, in the sense that the scenes do not progress in forward-moving time. The protagonist, Robert, is a 35-year-old unmarried man; over the course of the musical we see his friendships with five married (or soon-to-be-married) couples and his relationships with three girlfriends. *Company* revolves around a surprise birthday party for Robert; Furth magnifies the plotlessness of the musical with four different scenarios of Robert's birthday, and individual scenes with each couple and each girlfriend.

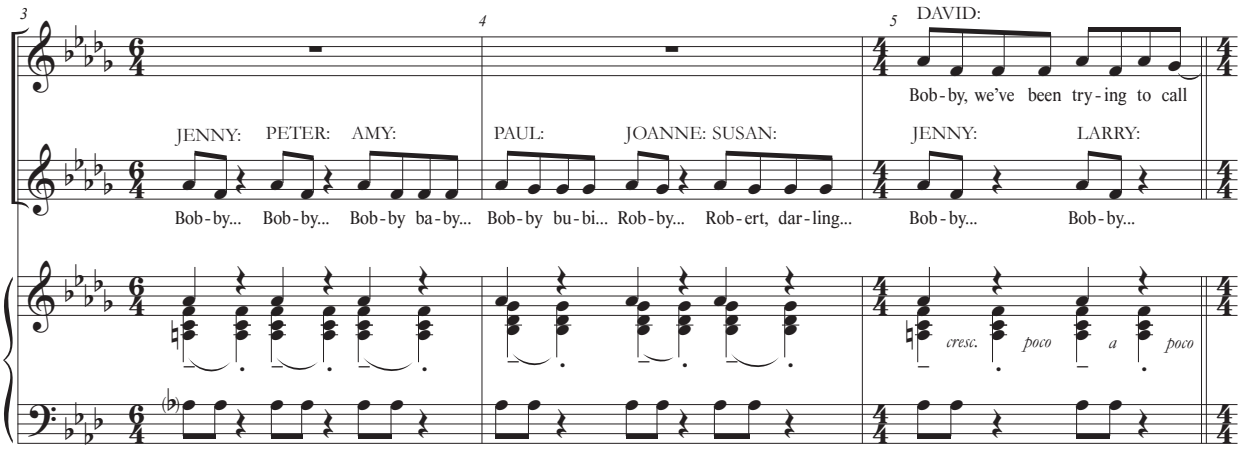
Sondheim refers to the style of the score as a "revue." The songs frequently comment on the action of the scenes: Robert's acerbic friend Joanne, for instance, sings a solo about how "The Little Things You Do Together" "…make perfect relationships," while Robert watches the couple David and Jenny demonstrate martial arts in their living room with increasing ferocity. Along with the episodic book structure, this contributes to the reputation of *Company* as a musical that challenges the conception of theatrical "integration" between book, music, and lyrics in service of storytelling.

The only song that we hear in more than one scene is the title number, which also opens the show. Sondheim frequently uses motifs from it as scene change music; and, in line with Broadway conventions, both the Act One and Act Two finales open with an abbreviated excerpt of the opening verse. In several numbers, though, Sondheim does not just recall "Company" as transition music; he also uses the source song's unusual tonal characteristics to weave in and out of reprising passages.

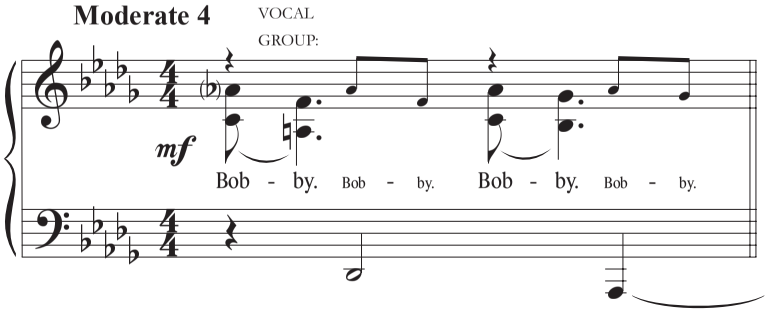
Source song: "Company"

The first lyrics of the opening number (#2 in the published piano-vocal score) are shown in Ex. 1.7. The verse begins off-tonic and off-kilter, implying D♭M without ever landing on tonic and alternating between 6/4 and 4/4—all amid a bramble of counterpoint from Robert's friends. The Overture (#1) provides harmonic context to the striking sonority at m. 3 of "Company": Sondheim verticalizes the chromatic parallel thirds and removes the supporting tonic bass. This dissonant chord resolves to a more traditional suspended dominant in m. 4. When Sondheim returns to the first harmony at m. 5, he shifts the time signature to 4/4; while some friends continue singing fragments every two beats, David begins a two-measure melody.

Example 1.7. "Company" (#2), above; and "Overture" (#1), below.

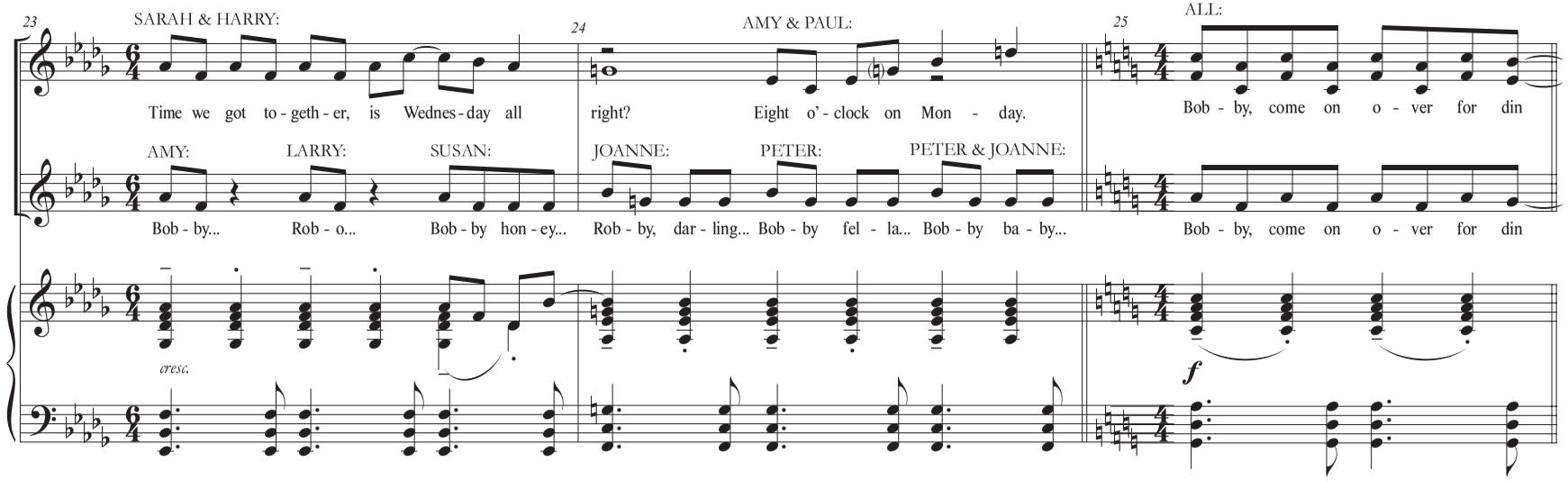


Example 1.7, continued.



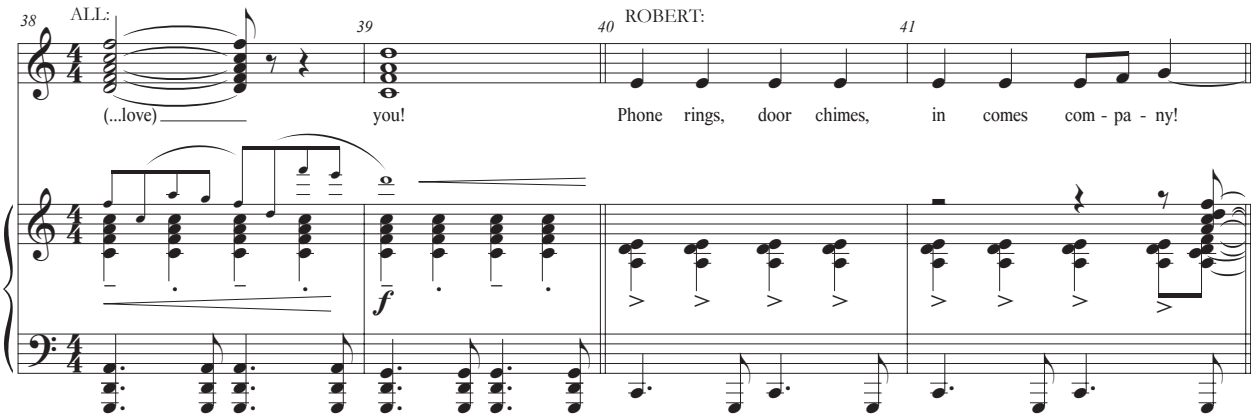
Sondheim prepares the pre-chorus, starting at m. 25, with harmonic and homophonic intensification (see Ex. 1.8). He begins to plane suspended dominant harmonies upward at m. 23, first starting on $\hat{2}$ in D♭M. At m. 25, rather than continuing diatonically, the bass continues up by whole step to ♯$\hat{4}$, simultaneously recontextualized as $\hat{5}$ in CM.

Example 1.8. "Company", planing suspended dominant harmonies from verse (D♭M) to pre-chorus (CM).



The dominant harmony lasts all fifteen measures of the pre-chorus, heightening the anticipation toward a resolution to the chorus, which does indeed come: Robert's solo starts on the tonic resolution of the dominant lock (see Ex. 1.9). But the key is, paradoxically, a half-step lower in the pre-chorus and chorus than it is in the verse—going against the registral ascent. Robert's entrance does, indeed, sound like a relaxation not just because of the harmonic resolution: he emphasizes $\hat{3}$ in CM for over a measure before ascending to $\hat{5}$—all of which is a half step lower than the descending $\hat{5}$-$\hat{3}$ in D♭M at the start of the verse.

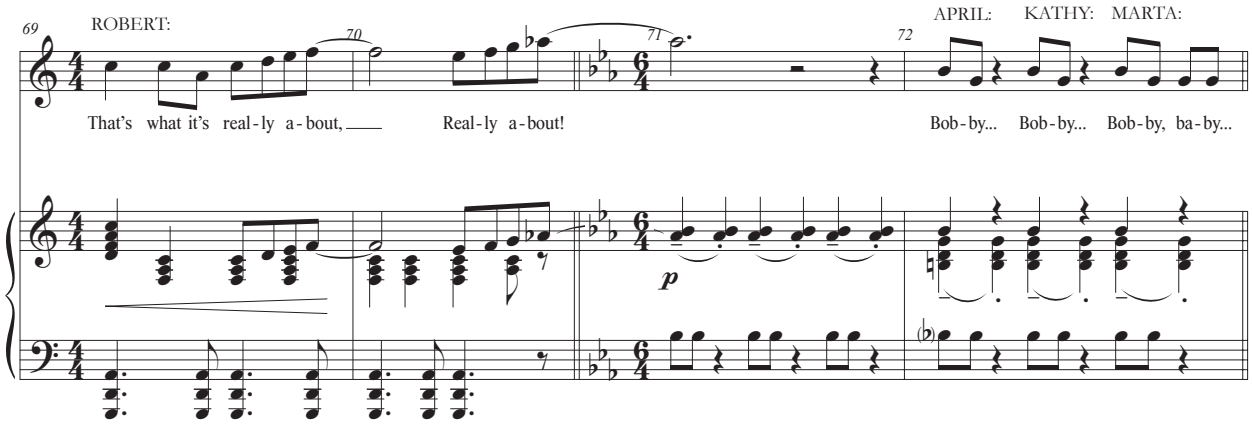
Example 1.9. "Company," from pre-chorus (All) to chorus (Robert).



The end of Robert's verse (see Ex. 1.10) is on another dominant of CM, but Sondheim does not resolve to tonic; instead, Robert climbs up to a high $\flat\hat{6}$, which Sondheim recontextualizes in the following measure as the seventh of a dominant harmony in E♭M. When Bobby's three girlfriends begin verse 2 at m. 72, they are a whole step higher compared to verse 1. The second half of the song maintains the same key relationship as the first, including the descending half step from verse to pre-chorus. But this time, the transition into the chorus, now in D Major, is exciting: rather than just Bobby, the entire ensemble sings in unison and

fortissimo. The longer this opening number continues, the more its formal divisions—verse, pre-chorus, chorus—conform to expectations of 1960s pop-rock.

Example 1.10. "Company," from chorus 1 (Robert) to verse 2 (Girlfriends).

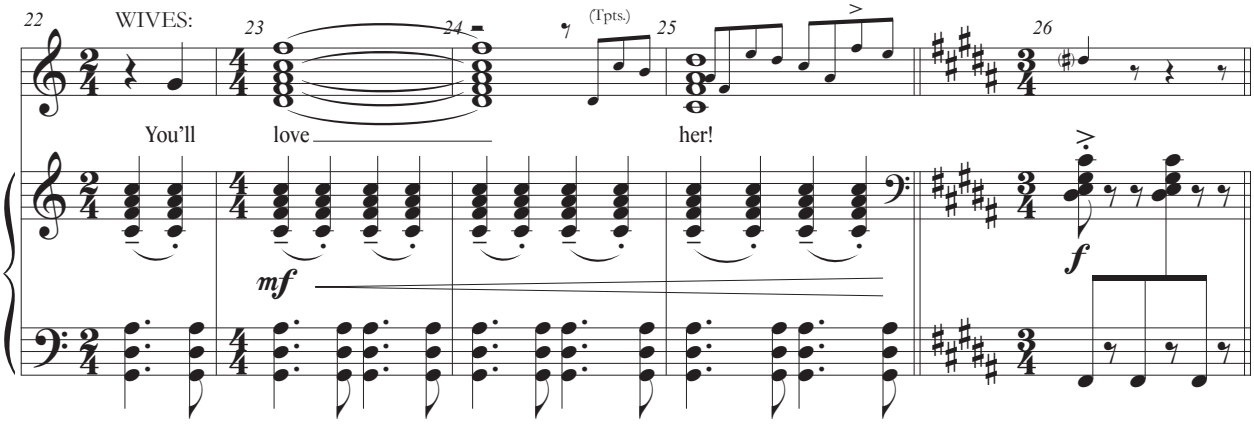


Reprising song 1: "Have I Got a Girl for You"

Sondheim peppers the rest of the score with fragments of the title number. He provides transition music for each of the next three scenes with several measures of "Bobby Baby ~ Underscore," and he even begins one of the songs—"You Could Drive a Person Crazy," a trio between Bobby's girlfriends—with a brief instrumental fragment before the song proper begins. By comparison, "Have I Got a Girl for You" (#6) opens with a 25-measure reprise of the title number, beginning in the same key. The reprise includes a slightly-abbreviated verse and pre-chorus; but right before the anticipated resolution to tonic at the start of the awaited chorus, Sondheim cuts away from the reprise and begins the new song on the dominant of B Major. After the 13 measures on the dominant of C, then, Sondheim has descended yet one more half step (see Ex. 1.11).[51]

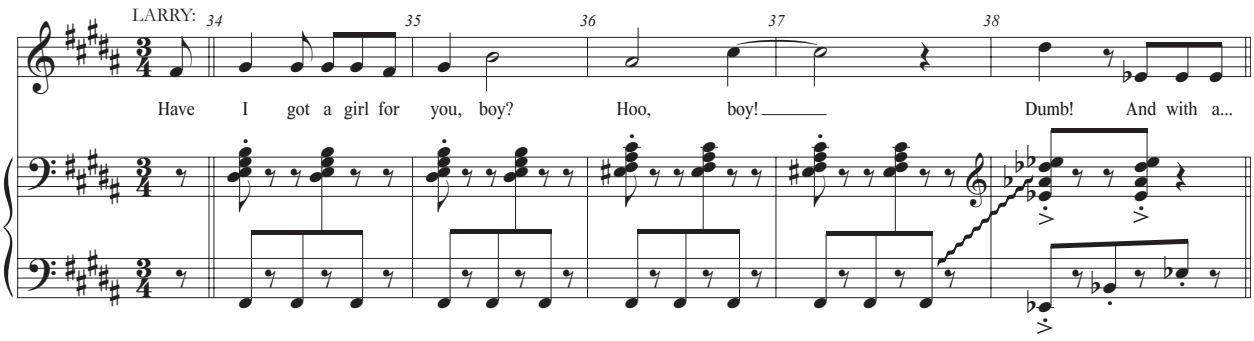
[51] In the 2018 revival, as heard on the London Cast Recording, the verse of "Have I Got a Girl for You" begins on the dominant of G Major, diffusing this tonal relationship.

Example 1.11. "Have I Got a Girl for You," downward m2 modulation from reprise of "Company" to verse 1, shown most directly in trumpets and bass.

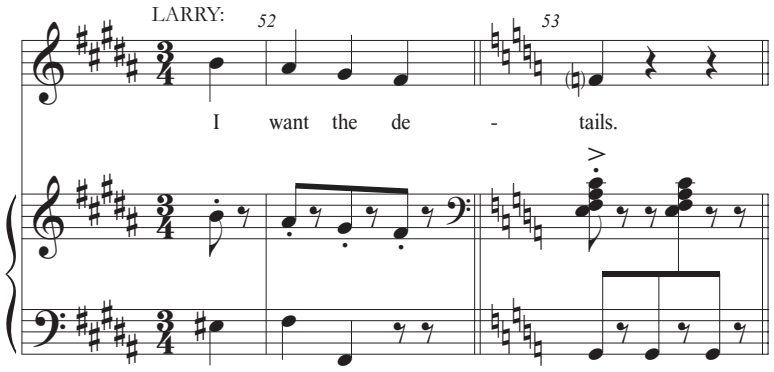


"Have I Got a Girl for You" is the husbands' disillusioning group number. Over three consecutive verses, Robert's guy friends sing about several potential dates—not matches—for him (see Ex. 1.12). Each verse ascends by half step, reversing the direction of key relationships within and out of the title tune. But Sondheim masks the ascent. As shown in Ex. 1.13, the bass moves up smoothly from $\hat{5}$ in one key to $\hat{5}$ in another; but the melody moves in contrary motion and lands on a dissonance, descending from the root of the dominant in the first key to the *seventh* of the dominant in the next. This complements the title number's intensifying trajectory: when Sondheim modulates downward in "Company," he generates excitement among the ensemble; when he modulates *upward* in "Have I Got a Girl for You," the evaded cadence is disorienting.

Example 1.12. "Have I Got a Girl for You," verse 1 (from **V**/BM to **V**/A♭M [!])

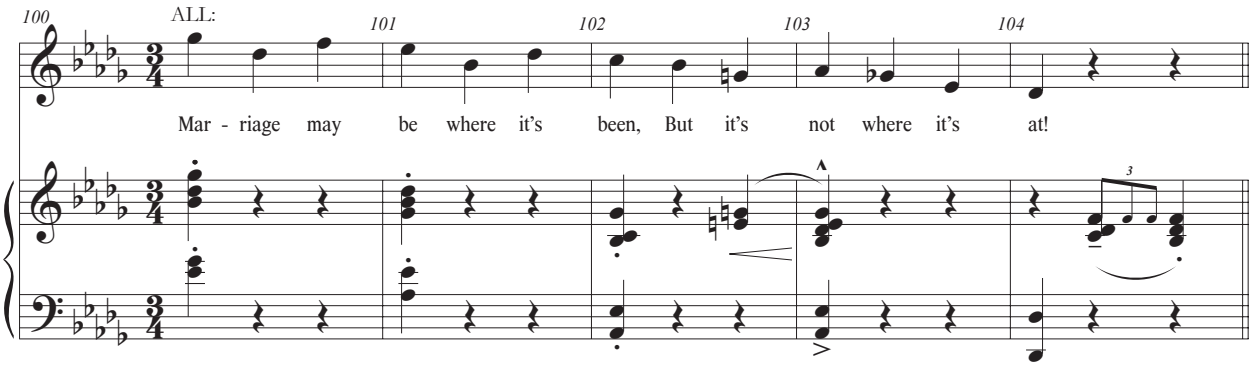


Example 1.13. "Have I Got a Girl for You," from verse 1 (**V**/BM) to verse 2 (**V**/CM).



The final verse, in D♭ Major, finally reaches a PAC at m. 104 (see Ex. 1.14). This arrival on tonic comes after three evaded cadences: first, at the end of the pre-chorus in the reprise; and then, at the ends of the first two verses in the new song. The authentic cadence is reinforced by the same suspended dominant harmony that pervades the verse of the reprising passage, providing a tonal resolution not only in the same key, but with the same harmony, as the verse.

Example 1.14. "Have I Got a Girl for You," PAC at the end of verse 3.



This is not an argument for a large-scale teleological resolution; indeed, the sense of resolution here is entirely ironic. It takes place within the middle of the song, between the verse-chorus divide; and it happens on the line "Marriage may be where it's been, but it's not where it's at"—the most cynical summation of the musical's central theme in the entire libretto. Harmonic resolution occurs when, dramatically, it is the least helpful.

Reprising song 2: "Poor Baby"

While the husbands cynically sing about marriage to Robert in Act One, the wives sing about its necessity in Act Two. Their song acts as commentary while Robert is at home with one of his girlfriends, April. At the start of "Poor Baby" (#13), after some awkward conversation, Furth's stage directions indicate: "*April looks up at the ceiling, where she sees a mirror. Embarrassed, she looks away, adjusting her hair. Robert shrugs. Then, he begins making love to her.*" The wives' lyrics capture the irony of the scene by avoiding an obvious rhyme as the final word of each verse lands on tonic:

SARAH
There's no one.

HARRY
Where?

SARAH
In his ***life***.

HARRY
Oh.

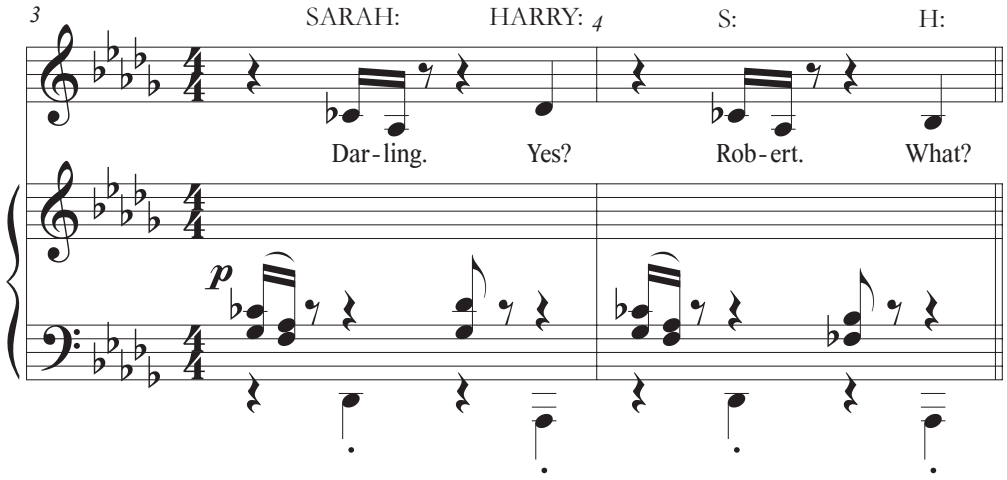
SARAH
Robert ought to have a ***woman***.

Sondheim pauses in the middle of the number for winding dialogue between Robert and April, emphasizing their poor emotional connection. As they pull the covers back over, the lights come up on the quintet—who briefly reprise "Company." This short reprise allows Sondheim to shift focus—from conversations between different couples, to the wives addressing Robert directly.

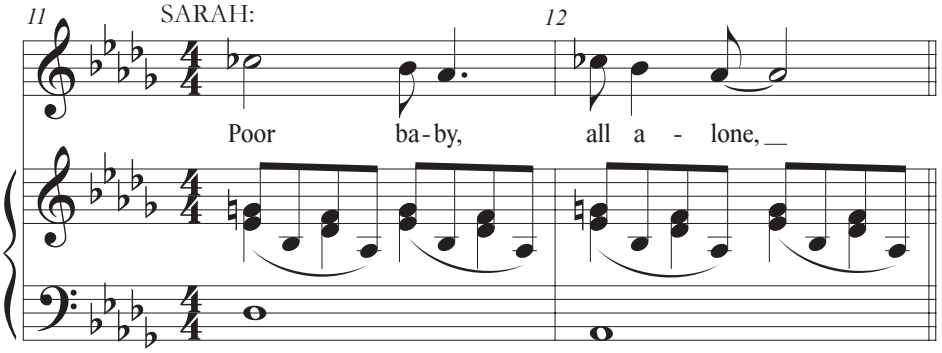
This number uses jazz scales that allow Sondheim to modulate to distant keys. The verse (see Ex. 1.15), in D♭ Mixolydian, expands the first few seconds of the overture—which is not in the published piano/vocal score, but is in the OBCR. In the chorus (see Ex. 1.16) Sondheim raises $\hat{4}$—and through the first four measures the melody and accompaniment both use the D♭ Lydian Dominant scale exclusively, alternating between **II** and **I** above a tonic pedal. As the next

verse begins (see Ex. 1.17), Sondheim modulates, recontextualizing ♯4̂ as 1̂; the rest of this module continues from G Mixolydian to G Lydian Dominant.

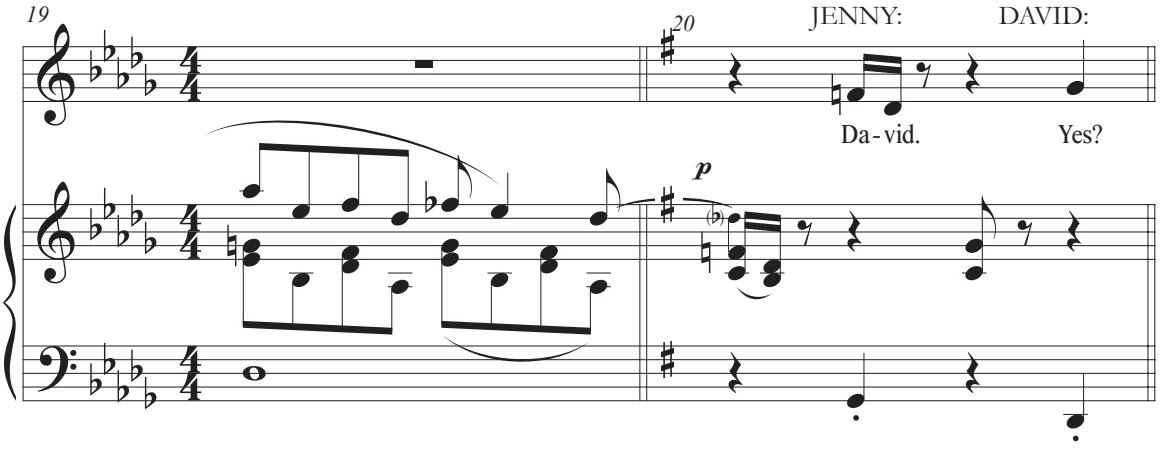
Example 1.15. "Poor Baby," opening verse.



Example 1.16. "Poor Baby," chorus.

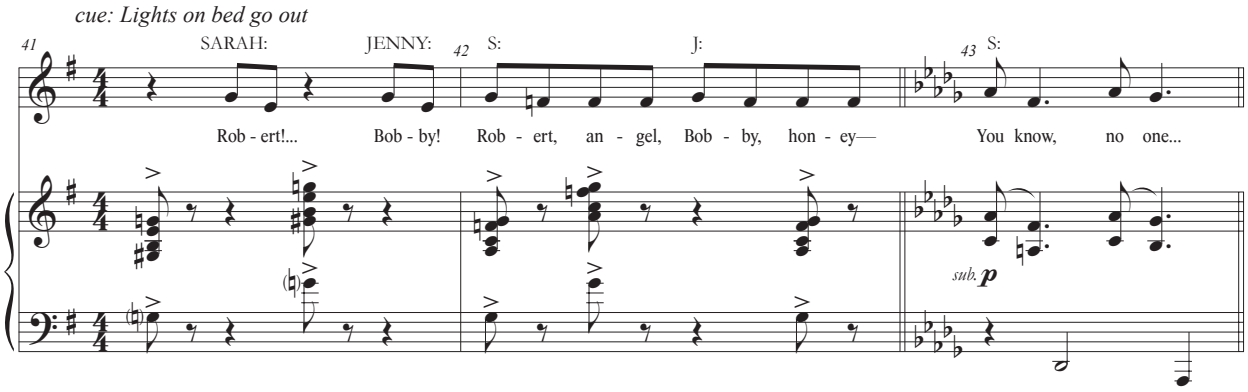


Example 1.17. "Poor Baby," from chorus 1 to verse 2.



As the quintet reprises "Company," Sondheim maintains the same root as the previous section—and so the opening chord of the reprise (see Ex. 1.18) begins on G. Because this chord has dominant function in the source song, G is recontextualized as $\hat{5}$ in C Major. Sondheim returns to D♭ Major modulating not by tritone, but by ascending half step (again, reversing the direction of the verse-chorus key relationship of the source song).

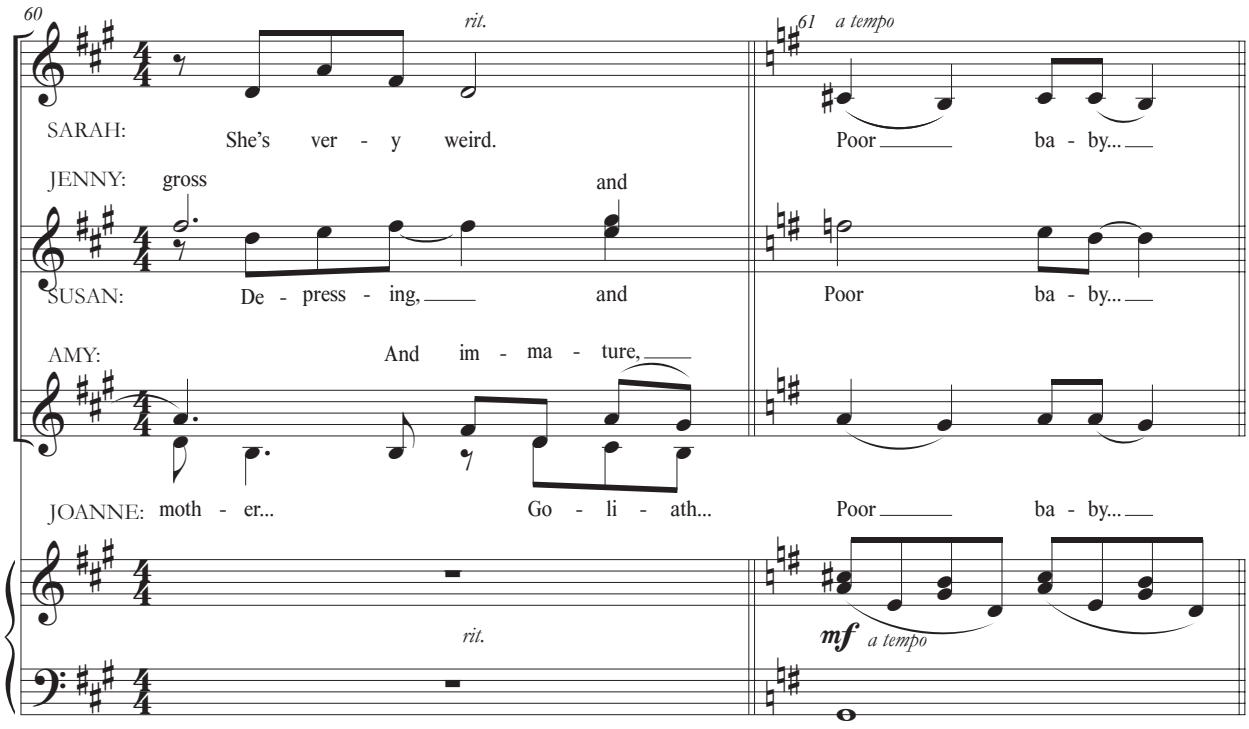
Example 1.18. "Poor Baby," reprise of "Company."



Each of the wives begin singing in imitative counterpoint, recalling the melody of the overture (see Ex. 1.7, above). They attempt tact, but fail: they each sing "You know no one wants you to happier than I do…but isn't she a little bit, well…" The quintet reveals the ends of their sentences 15 measures later with a barrage of insults, presumably about April. At this section, Sondheim changes the key signature to A Major—an extended tonicization of a deceptive cadence (see Ex. 1.19). This passage reaches an applied dominant at m. 61; but instead of confirming the local key change, the expected tonic serves as a pivot back to G Lydian Dominant, aligning with one last chorus before as the song ends.

Both "Have I Got a Girl for You" and "Poor Baby" recall the title song of *Company*. On its own, this does not distinguish these numbers from the rest of the score. But in each case the source song's stepwise tonal relationships reverberate beyond the reprising passage. For each

Example 1.19. "Poor Baby," from counterpoint to unison of chorus 3.



group of spouses, reprising is a strategy that shifts their interactions with Robert. In couples, the ensembles' singing in the opening is polite; individually, they offer their own unadorned advice.

"It's Only a Play"[52]

The title of this dissertation comes from a lyric in *Sunday in the Park with George*. Act One draws to a close with the people enshrined in Seurat's grandest work forming their tableau. Their lyric, comprising one long sentence, collapses scenario and artistic technique. The characters' own relationships—and troubles—are absent, though only at the surface. The litany of colors and shapes, the "water" and "grass" and "trees," the "parasols" (the only manufactured object in a lyric about a manufactured island): each of these has carried its own dramatic charge

[52] *The Frogs,* 1975 (music and lyrics by Sondheim; book by Burt Shevelove, adapted from Aristophanes)

through the musical. With increasing abstraction and remove, the characters urge the viewing and listening audience to concurrently fold in the *personal* stories they had, up to now, followed.

This project is ultimately motivated by asking how characters in musicals recall music, and why, and how this specific recall relates to how characters practice and perform memory. When a character in a musical sings a song *again*, the large-scale musical repetition taking place seems a less inviting site of music-analytical exploration than the surface-level changes that reflect shifts in dramatic circumstance. The repetition seems a shadow of its former self—but "through *arrangements* of shadows," we can articulate the vitality and warmth that emerges.

I am lucky to feel free of any scholarly duty, in this project, to assert Sondheim's status as a serious composer. If the urge to reinforce such a stance is present in me at all, it is hidden away as a subconscious (or at least ulterior) motive. Instead, in the following chapters I hope to explore—to paraphrase Sondheim—his "playwriting in song": how, through being steeped in Broadway tradition, he constructs distinct ways of being a singing (and dancing) musical theatre character. When, as Swayne states, the very notion of "the song is suspect" in Sondheim's style, reprising becomes a strategy for a character to further interrogate their musical environment. And this exploration in Sondheim's work offers so many possibilities beyond the Broadway canon—particularly in contemporary musicals, unavoidably influenced, in reception if not creation, by Sondheim's legacy.

CHAPTER 2
REPRISE TYPES IN *SWEENEY TODD*

Figure 2.1. Cast of characters (in order of appearance).

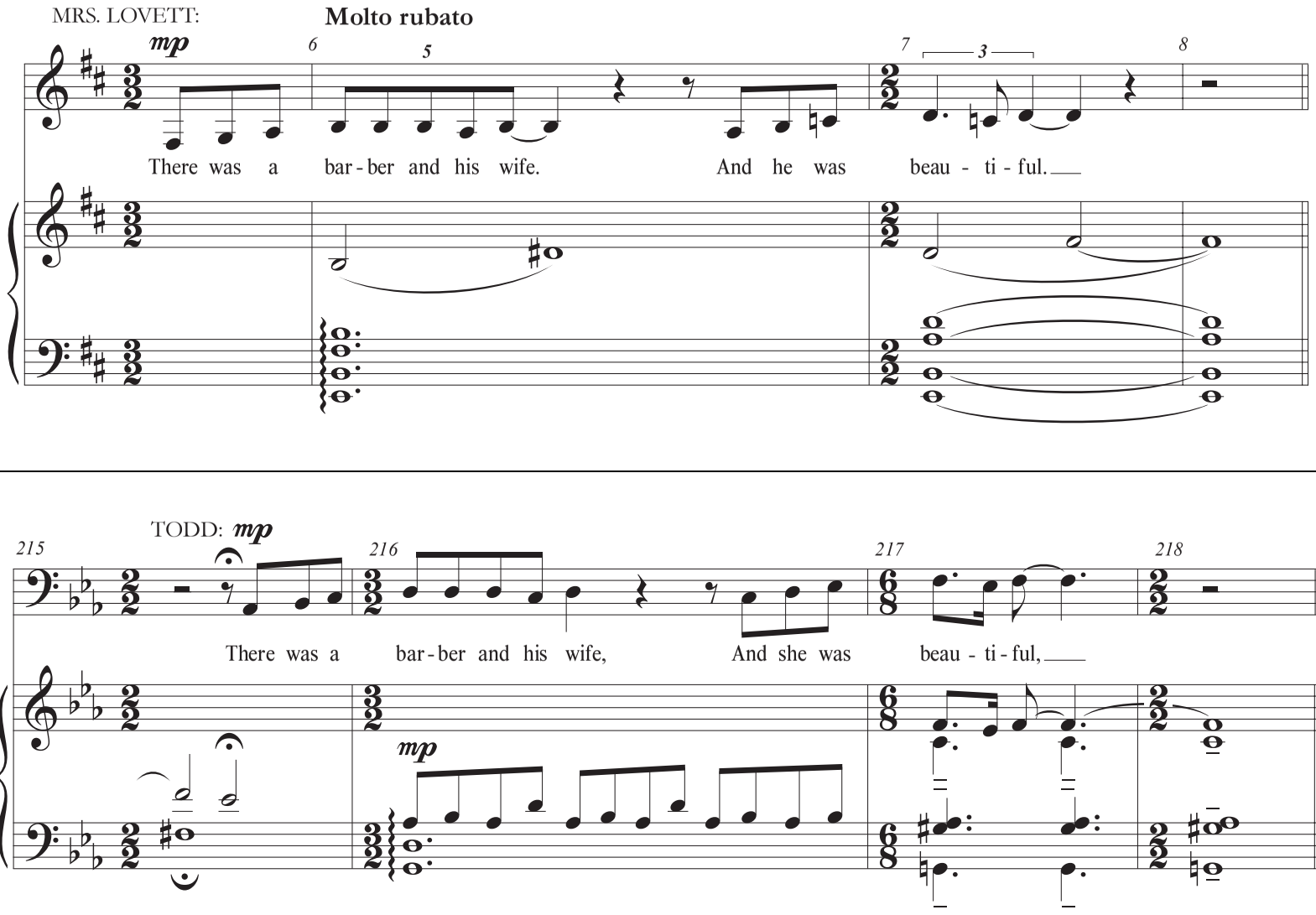
Anthony Hope …….a sailor; rescued Todd en route to London
Sweeney Todd…..…….a barber; formerly known as Benjamin Barker
Beggar Woman ……itinerant and insane; ultimately revealed as Todd's wife Lucy
Mrs. Lovett …….a pie shop owner; Todd's former neighbor
Judge Turpin …….sentenced Todd/Barker to prison
Beadle Bamford ……the Judge's lackey
Johanna …..…….Todd's daughter; the Judge's ward; Anthony's lover
Tobias Ragg …….Peter Pirelli's (later Mrs. Lovett's) assistant
Peter Pirelli ……..…….a rival barber
Jonas Fogg .…….an asylum owner

(Reprise-as-)Introduction

When we first meet Mrs. Lovett, the scatterbrained pie shop owner and eventual partner-in-crime of the title character in *Sweeney Todd, the Demon Barber of Fleet Street*, her musical style positions her as the Todd's emotional and temperamental opposite. "The Worst Pies in London," listed as #3 in the show's published piano-vocal score, musicalizes Mrs. Lovett's stream-of-conscious as she tries to keep the brooding Todd, an apparent stranger and rare customer, in the shop. But three lines of dialogue later she sings yet another solo—"Poor Thing" (#4)—that serves as a moment of dramatic clarity. At the very start of her second song in a row, she has surprised him: Mrs. Lovett and Todd know each other.

"Poor Thing" recounts the tragic story of her neighbor, a skilled barber known as Benjamin Barker; and his wife and daughter, Lucy and Johanna. During the introduction (mm. 6–11), as shown in Ex. 2.1, she sings a short reprise of a song we have already heard: "The Barber and His Wife" (#2A), which Todd sang upon arriving to London after years in London, and before finding his way to Mrs. Lovett's pie shop. The first lyrical change is a single pronoun. During what I will refer to as the "source song," Todd is singing about the wife he has lost. In her "reprising," Mrs. Lovett hints at affection for her old neighbor.

Example 2.1. “Poor Thing” (#4, above): Reprise-as-introduction. Source song: “The Barber and His Wife” (#2A, below).



Musically, the reprise sounds gentler, particularly through Sondheim's sparer use of half steps. The setting of "beautiful" offers an encapsulation. Mm. 216–17 of the source song reflects Todd's bitterness, with the lowest voices stacked as an augmented octave plus a minor second; mm. 7–8 of the reprising song stacks a major triad above a perfect fifth drone, all within a pentatonic collection.

Even with this change in tone, "Poor Thing" seems at first to be a standalone reprise of "The Barber and His Wife." But it lasts only five measures before it segues into a new song. Mrs. Lovett's song is not the *same* story as Todd's: it is the *continuation*. In "The Barber and His Wife" Todd ruminates on his exile, sentenced by a judge who abused his power to covet Lucy. Over the course of "Poor Thing," Mrs. Lovett confirms Todd's worst fears: after his exile, the Judge Turpin summoned the destitute Lucy to his house and raped her. Todd's rage boils over, and Mrs. Lovett divulges the aftermath to the man she recognizes as Benjamin Barker: Lucy poisoned herself, and Turpin took in Johanna as his ward.

The horror and disgust in "Poor Thing" are visceral. But while Mrs. Lovett sings, Todd can only expect what is to come: he has gone to his old apartment after years in exile and has found it vacant. As details accumulate, so too does the tension of watching Todd react to them. This begins as soon as "Poor Thing" does, because Mrs. Lovett's introductory reprise intrudes into Todd's deep past through his private music and lyrics. The surprise comes not only from these characters' shared past, but from Mrs. Lovett never even needing to acknowledge it explicitly during her song.

"Poor Thing" is one of many songs in *Sweeney Todd* that recall a brief phrase from an earlier song in a new context—a reprise that is not a standalone number in the show, but takes place within another song. This speaks to broader practices, in each of Sondheim's musicals, of dramatically-motivated musical reminiscence. In *Sweeney*'s richly woven score in particular,

Sondheim connects and layers these reminiscences to an extent that evokes melodrama: underscore supports much of the show's dialogue, leitmotifs permeate the score vocally and instrumentally, and the melodies in many songs are motivically linked.[1] As a result, Sondheim's musical construction treads in generic proximity to forms of art and entertainment like film noir[2] and (post-)Wagnerian opera—for which the boundaries between numbers are more flexible than the regular applause breaks of a Broadway musical, and for which the analytical lens of the Broadway song carries less relevance.

This particular flexibility informs much of the foundational music-analytical work on *Sweeney*. Stephen Banfield, in the first full-length study of Sondheim's musicals that includes music analysis, assigns dramatic and character associations to specific musical cells and plots their recurrences throughout the entire show.[3] Geoffrey Block provides some more detail in his account of the Act II finale, in which Sondheim threads fragments of songs from throughout the rest of the show into a tragic twenty-minute spiral.[4] These analyses also go into great detail discussing instances of motivic development, typically independent of song form. And as Figure 2.2 shows, the analytical apparatuses take the form of a table or list—so fragmentations, variations, and repetitions look equivalent, aside from duration.

These analyses highlight motivic and thematic unity, in an effort to demonstrate compositional craft *despite* the conventional disunity of musical theatre—both in terms of

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[1] In comparing the creative processes of *Sweeney Todd* and his next musical, *Merrily We Roll Along*, Sondheim distinguishes them based on how musical numbers could be segmented according to the affordances of popular song forms: "The idea of [*Merrily*'s] score was that it was built in modular blocks, and the blocks were shifted around instead of having transitions from number to number or interweaving themes the way the songs functioned in *Sweeney*." Craig Zadan, *Sondheim & Co.*, 2nd ed. (New York: Harper & Row, 1989), 270.

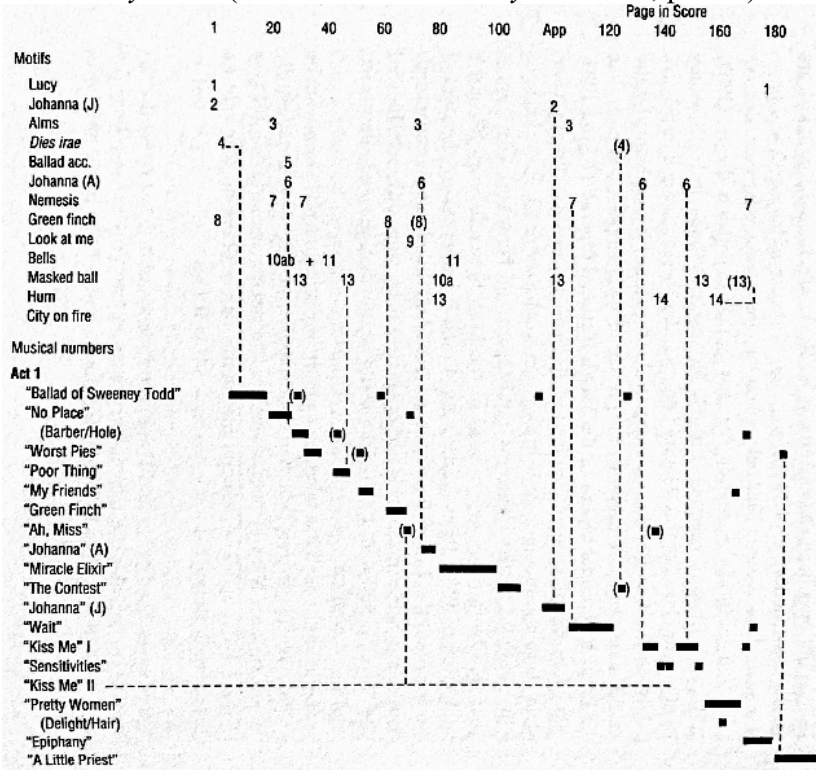
[2] Along with the examples illustrated below, see: Craig McGill, "Sondheim's Use of the 'Herrmann Chord' in *Sweeney Todd*," *Studies in Musical Theatre* 6/3 (2012): 291–312; and Joseph Swain, *The Broadway Musical: A Critical and Musical Survey*, 2nd ed. (Lanham, MD: Scarecrow Press, 2002).

[3] Stephen Banfield, *Sondheim's Broadway Musicals* (Ann Arbor: University of Michigan, 1993).

[4] Geoffrey Block, *Enchanted Evenings: The Broadway Musical from Show Boat to Sondheim and Lloyd Webber*, 2nd ed. (New York: Oxford University Press, 2009).

Figure 2.2. Left: Excerpt from Block's list of recurring songs, themes, and fragments in *Sweeney*'s Act II finale (*Enchanted Evenings,* Appendix S); right: excerpt from Banfield's analysis of themes in all of *Sweeney Todd* (*Sondheim's Broadway Musicals*, p. 288).

No. 25: FOGG'S ASYLUM (COMPANY) (Vocal Score, p. 315)
"The engine roared, the motor hissed" (The Ballad of Sweeney Todd [based on Gregorian chant, "Dies Irae" or "Day of Wrath"])
No. 25A: FOGG'S PASSACAGLIA (Vocal Score, p. 321)
[First two notes, the half step of "Dies Irae," repeated in the tenor line.]
No. 26: CITY ON FIRE! (LUNATICS, JOHANNA) (Vocal Score, p. 323)
"City on Fire!" (City on Fire!)
"Will we be married on Sunday?" (Kiss Me)
"City on Fire! [fragment]
No. 27: SEARCHING (PART I) (MRS. LOVETT, TODD, BEGGAR WOMAN) (Vocal Score, p. 327)
"Nothing's gonna harm you, not while I'm around" (Not While I'm Around)
"City on Fire!" [fragment]
"Beadle… Beadle… No good hiding, I saw you" (Beggar Woman's music in No Place Like London) [focuses on the half steps of the first two notes of the "Dies Irae"
"City on Fire!" [fragment]
No. 27A: SEARCHING (PART II) (ANTHONY, JOHANNA, BEGGAR WOMAN) (Vocal Score, p. 335; optional addition for the 1993 London production, p. 390)
"Poor Thing" ["There was a barber and his wife" underscoring]
"Ah, miss, look at me" (Ah, Miss)
"And we'll sail the world and see its wonders" (No Place Like London)
"Beadle! Beadle! Where are you? [Beggar woman's music in vocal line, "There was a barber and his wife" from Poor Thing underscoring]
No. 28: THE JUDGE'S RETURN (TODD, JUDGE) (Vocal Score, p. 341)
"The Judge. I have no time." (Epiphany underscoring) [Sweeney slits the Beggar Woman's throat]
"Pretty women" (Pretty Women) [Sweeney slits the Judge's throat]
"Rest now, my friend" (My Friends) [Sweeney's interrupted attempt to slit Johanna's throat]
"Lift your razor high, Sweeney" (The Ballad of Sweeney Todd)



disparate musical styles and the discontinuity between song, dance, and speech. More perusals of *Sweeney*'s score have been published in this spirit than of perhaps any other Broadway show. For example, while Banfield points out that *Sweeney*'s "musical style ranges more earnestly" than his earlier musicals,[5] he also analyzes multiple songs as "motivically driven" (e.g. "The Worst Pies

[5] Banfield, 305.

in London," in which Banfield traces every melodic fragment of the verse to the opening four notes),[6] and reveals hidden tangles of leitmotifs (e.g. the pervasiveness of the *Dies irae* motif in most of the songs of Act I).[7] Steve Swayne makes similar claims in an organicist analysis of "My Friends," a case study for Sondheim's fondness for four-note cells.[8]

Because the determining criterion for unity in such discussions seems to be the salience of a motivic/thematic similarity relation, musical unity and disunity seem directly opposed. But the sheer variety in Sondheim's creative approach to rearranging, recomposing, or interweaving throughout the score masks the striking similarity of many *reprises* to each other. Instead of focusing on the similarity of musical *material* that different songs recall, in this chapter I will focus on the *processes* of musical recall themselves: when, during each song, a reprise takes place; or how the reprising passage fits in each song's tonal or thematic context. Even songs seemingly disparate in setting, dramatic situation, or emotional stake can be linked when characters use the same *type* of reprise. These links bypass traditional expectations of musical unity. They also inform the relationships between characters, and by extension they amplify, supplement, or even contradict the story of *Sweeney* as it develops on stage.

Figure 2.3 lists five reprise types by when in a song the reprise occurs, along with a summary of the musical characteristics of each type. In the opening measures of a song, a reprise may serve as the entire *introduction* to a new song, like "The Barber and His Wife" in "Poor Thing"; or the reprise coalesces step-by-step through the introduction in an *emerging* reprise, following rhythmically or metrically freer music. In the closing measures of a chorus or entire song, a reprise may achieve *resolution*: a song oscillates between two sections, seemingly rutted,

[6] Ibid., 299.

[7] Ibid., 301.

[8] Swayne, 108.

until at the end a reprise opens up the texture—and simultaneously provides an opportunity to achieve tonal closure. In other cases, a song seems to reach the end of its final chorus with an unfulfilling cadential gesture, and the coda uses a motivically-related reprise to *release* unsettled tonal tension. And finally, a reprise can *disrupt* a song, entering in a distantly related key to reflect a character's untimely outburst.

Figure 2.3. Reprise types in *Sweeney Todd*, grouped by when in a song they occur.

Opening-oriented

1. **Reprise-as-introduction (narrative progression)**
   The new song starts immediately with a reprise of the source song.
   The introduction ends with a weak cadence or sudden modulation.
   The melody closely resembles that of the source song; instrumental recall is variable.
2. **Emerging reprise (irony/narrative progression)**
   The reprise takes place *within* the introduction and articulates the first salient meter or tune.
   The reprise begins with a return of instrumental material followed by vocal melody.
   A short lyrical extension of the reprising passage links it to the new song.

Closing-oriented

3. **Reprise-as-resolution (aspired closure)**
   The reprise occurs within the body of the new song, in counterpoint with another voice.
   The only V-I cadence of the new song occurs at the end of the reprise, following a verse-chorus pattern in which every phrase ends without a tonic resolution.
   The reprise reharmonizes the source song's melody to close with an authentic cadence.
4. **Reprise-as-release (irony/aspired closure)**
   The reprise is a coda to an unconvincing melodic gesture at the end of the new song.
   The new song's end and the reprise are motivically linked.
   The release of tension in the reprise is independent of tonal closure.

Formally independent

5. **Reprise-as-disruption (irony)**
   The reprise occurs within the body of the new song and lasts a single phrase or less.
   The instrumental material in the reprise can match or depart from that of the source song, but it is radically different from the new song's instrumental material.
   The reprise quickly modulates to a distantly-related key or uses a new scale collection.

All of these passages engage with the music-theatrical convention of reprise—a return of vocal material, long enough to recognize as belonging to a specific source song, with music and lyrics altered according to the dramatic circumstances that have motivated a character to near-repetition. Yet for each of these "reprise types" elements of harmony, cadence, motive, and vocal and instrumental texture are all weighted differently. These musical correspondences, ultimately, reverberate in the most common dramatic connotations of reprise: narrative progression, aspired closure, or irony. Opening-oriented reprise types, by nature of taking place toward the beginning of a song that leads into new music, evoke the first of these; closing-oriented reprises, by nature of traditional *finaletto*-style reprises signaling the end of a scene or act, evoke the next; and the disjunction of reprises-as-disruption most forcefully evoke the last. As Sondheim stretches formal boundaries and harmonic/melodic expectations, reprising passages engage more potently with dramatic irony. Put succinctly, emerging reprises and reprises-as-release are ironic counterparts to their respective opening- and closing-oriented types.

Figure 2.4 lists all the songs and numbers in the show, numbered according to the published vocal score,[9] as well as occurrences of reprise types throughout the show. The rest of this chapter will focus on four pairs of songs based on their reprise types, roughly in show order: reprise-as-release in "Barber" (#2A) and "My Friends" (#5), reprise-as-resolution in "Ah, Miss" (#7) and "Kiss Me!" (#13 and #15), reprise-as-disruption in "Pretty Women" (#16A) and "City on Fire!" (#26), and emerging reprise in "Epiphany" (#17) and "A Little Priest (#18).

Seven of the eight musical numbers listed above take place in Act One. To demonstrate how these analyses inform the second half of the show, I will close this chapter with a comparison of the Act One and Act Two finales. In the reprising passages of the above numbers Sondheim lays the groundwork that shifts this violent drama away from Grand Guignol to, as its

[9] Stephen Sondheim, *Sweeney Todd, The Demon Barber of Fleet Street: A Musical Thriller*, vocal score (New York: Revelation Music Pub. Corp. & Rilting Music, 1981).

Figure 2.4. List of musical numbers in *Sweeney Todd*; the eight songs that comprise the focus of this chapter are in **bold**.

ACT ONE

(Organ prelude)

1 Prologue: The Ballad of Sweeney Todd – Company, Todd

2 No Place Like London – Anthony, Todd, Beggar Woman

Reprise-as-release

2a The Barber and His Wife – Todd, Anthony
Emerging reprise: No Place Like London (#2)
Source song: The Barber and His Wife, introduction (#2A)

2b Transition Music

3 The Worst Pies in London – Mrs. Lovett, Todd

4 Poor Thing – Mrs. Lovett
Reprise-as-introduction: The Barber and His Wife (#2A)

Reprise-as-release

5 My Friends – Todd, Mrs. Lovett
Source song: The Ballad of Sweeney Todd (#1)

6 Green Finch and Linnet Bird – Johanna

Reprise-as-resolution

7 Ah, Miss – Anthony, Johanna
Reprise-as-introduction: No Place Like London (#2)
Source song: Green Finch and Linnet Bird (#6)

8 & 8a Johanna (Parts I & II) – Anthony

9 Pirelli's Miracle Elixir – Tobias, Crowd, Todd, Mrs. Lovett

10 & 10a The Contest (Parts I & II) – Pirelli, Tobias

10b The Ballad of Sweeney Todd – Members of the Company

11 Johanna – Judge Turpin

12 Wait – Mrs. Lovett

12a & 12b Pirelli's Death – Pirelli

12c & 12d The Ballad of Sweeney Todd & Underscore – Three Tenors

Reprise-as-resolution

13 Kiss Me! (Part I) – Johanna, Anthony
Source song: Johanna (#8)

14 Ladies in their Sensitivities – Beadle

15 Kiss Me! (Part II) – Johanna, Anthony, Beadle, Judge

Figure 2.4, continued.

16 Pretty Women (Part I) – Judge, Todd

Reprise-as-disruption

16a Pretty Women (Part II) – Judge, Todd, Anthony
Reprise-as-introduction: My Friends (#5)
Source song: Kiss Me! (#13)

Emerging reprise

17 Epiphany – Todd, Mrs. Lovett
Reprise-as-disruption: Wait (#12)
Source song: The Barber and His Wife (#2A)

Emerging reprise

18 A Little Priest – Mrs. Lovett, Todd
Source song: The Worst Pies in London (#3)

ACT TWO

19 God, That's Good! – Tobias, Mrs. Lovett, Todd, Company
Reprise-as-introduction: Pirelli's Miracle Elixir (#9)

20 & 20a Johanna—Act II Sequence – Anthony, Todd, Johanna, Beggar Woman
Reprise-as-introduction: Johanna (#8)

21 & 21a By the Sea (Parts I & II) – Mrs. Lovett, Todd
Reprise-as-introduction: The Worst Pies in London (#3)

22 Wigmaker Sequence – Todd, Anthony, Quintet
Reprise-as-disruption: The Ballad of Sweeney Todd (#1)

22a & 22b The Letter – Quintet

23 & 23a Not While I'm Around – Tobias, Mrs. Lovett

24, 24a & 24b Parlor Songs (Parts I–III) – Beadle, Mrs. Lovett, Tobias

25 & 25a Fogg's Asylum & Passacaglia – Company

Reprise-as-disruption

26 City on Fire! – Lunatics, Johanna
Source song: Kiss Me! (#13)

27 & 27a Searching (Parts I & II) – Lovett, Todd, Beggar Woman, Anthony, Johanna

28 The Judge's Return – Todd, Judge

29 & 29a Final Scene (Parts I & II) – Todd, Mrs. Lovett, Tobias

29b The Ballad of Sweeney Todd – Company

subtitle indicates, “A Musical Thriller.” The stakes of each romance, each confidence, each utility—as characters use the convention of reprise to develop these relationships, the cost of preserving them becomes more tangible amidst the carnage and tragedy of Act Two.

Reprise-as-Release

The first pair of songs under discussion close out the first two scenes of the show proper. Both are primarily Todd’s solos, his lyrics mannered and elegant—but other characters break through during each song, and his thirst for vengeance, though unsung, lies just below the surface of grief or enchantment. In “The Barber and His Wife” (#2A) and “My Friends,” (#5), Todd’s danger—the danger that *he* presents to others—is palpable yet hazy. The vicious character that the ensemble describes in “The Ballad of Sweeney Todd” (#1) scrapes against the narrative distance of “The Barber and His Wife,” and as well as the high-mindedness of “My Friends.” Each song closes with an unconvincing musical gesture, which increases the tension of this dramatic mismatch. A motivically-linked reprise in each coda ultimately releases this tension. While harmony and cadence are crucial aspects of this release, it is distinct from a reprise-as-*resolution*, in which an earlier weak cadence is reinterpreted to impel tonal closure. Instead, each unconvincing closing gesture is *superseded* by the reprise that follows it.

“The Barber and His Wife”

In the first example of reprise-as-release, I will distinguish instrumental motivic recall and vocal reprise by considering a passage in which they coincide. The true action of the show does not begin until the first scene in London, directly after the “Ballad.” The scene is made up almost entirely of musical fragments. First, the sailor Anthony marks landfall with Todd by singing “No Place Like London” (#2)—only for Todd to interrupt and spoil the ode at the start of

his second verse (mm. 11–14). Before Todd gets the chance to elaborate on his cynicism, the Beggar Woman springs up on the duo, vacillating between a lamenting cry for "Alms" (m. 28) and a perverted jig (m. 32) before Todd chases her away. Anthony then tries to smooth over the Beggar Woman's advances as a quirk of the city, and offers Todd assistance to get back on his feet; Todd shouts him back and sings his first recitative, a diatribe against the place that Anthony has been exalting.

This recitative (a jump in measure numbers from 65 to 201), though, leads to the only complete song of the scene, "The Barber and His Wife." During the recit passages, the tail of the melody changes each time (see Table 2.1):

1. In the introduction (mm. 202–204), the melody first derails after a triple rhyme.

> There's a hole in the world like a great black **pit**,
> And the vermin of the world inhabit **it**,
> And its morals aren't worth what a pig could **spit**,
> And it goes by the name of London.

2. Next (mm. 205–213), the rhyme elides with Todd's cynical take on Anthony's melody from "No Place Like London" (#2), a passage that is itself an emerging reprise.

> At the top of the world sit the priv'ledged **few**,
> Making mock of the vermin in the lower **zoo**,
> Turning beauty into filth and greed,
> I **too**, have seen the world, beheld its wonders…

3. Finally, in an encore to the song proper (mm. 258–261), the melody's tail is cut off, and the triple rhyme is left hanging.

> There's a hole in the world like a great black **pit**,
> And it's filled with people who are filled with **shit**,
> And the vermin of the world inhabit **it…**

In both Todd's melody and the instrumental accompaniment, the musical motives that Sondheim returns to throughout the fragmentary scene and the song proper are strikingly similar. Ex. 2.2 compares the underscore supporting Anthony and Todd's first dialogue (after the tuneful

Table 2.1. Form diagram for "The Barber and His Wife." *Reprise-as-release*: "The Barber and His Wife" (recit).

RECITATIVE Recit A (m. 201)	Recit B (m. 205)	…EMERGING REPRISE "London" (m. 207)	SONG PROPER Verse 1 (m. 214)
F♯m	F♯m	Bm	Gm~Cm→…
TODD: *There's a hole in the world….*	*At the top of the hole…*	*I, too, have sailed the world…*	*There was a barber and his wife…*

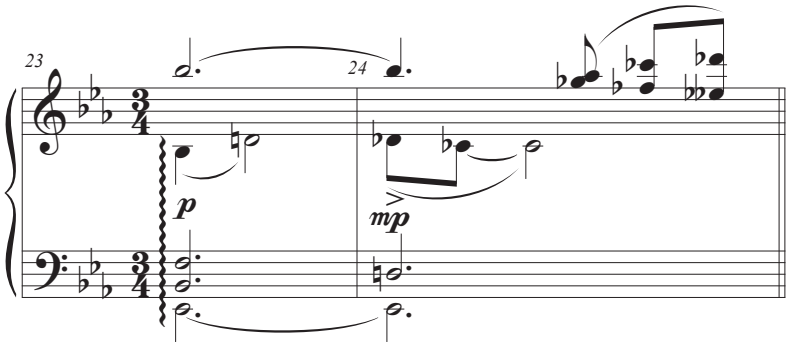
Verse 2 (m. 228)	...continued (m. 243)	CODA Underscoring (m. 250)	**REPRISE AS RELEASE** Recit C (m. 256)
Gm~V/B♭M	GM (IAC?)	Gm→VI/Gm	Gm?
There was another man who saw…	ANTHONY: And the lady, sir?… TODD: *Oh, that was many years ago…*	TODD: Now, leave me… ANTHONY: But surely we will meet…	**TODD:** ***There's a hole in the world…***

"London" derails in its second verse), as well as the recitative introduction and first measures of "Barber." Melodically, each includes a stepwise ascent up to $\hat{5}$; each accompaniment ends with a $\flat\hat{7}$–$\flat\hat{6}$ descent. In "Barber," this descending step belies the impersonal voice that Todd gives to his own story: his lyrics after the disgust he expresses in the introduction appear to be a non-sequitur.

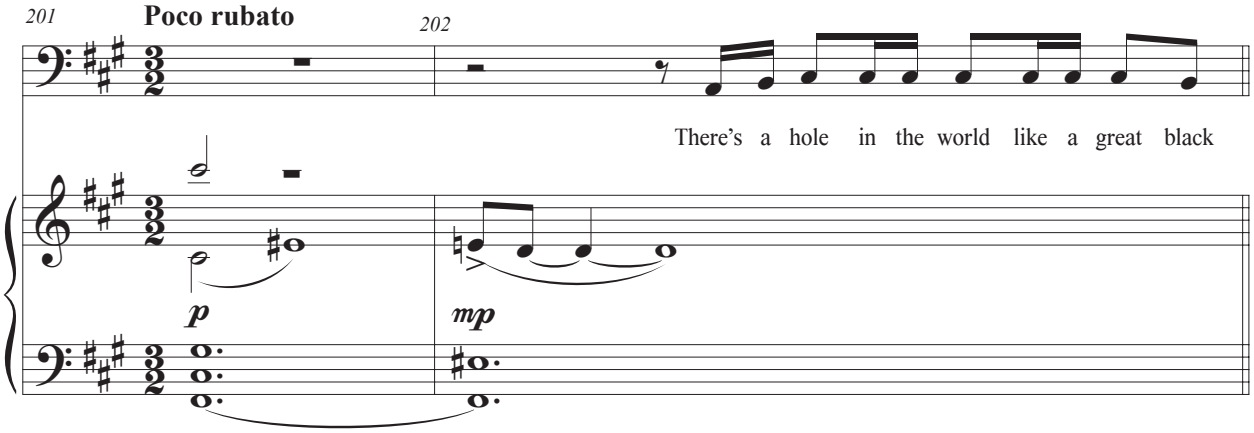
In Verse 2, Todd finally connects London's corrupt power structure to the collapse of his happy marriage with Lucy. At m. 242, Todd reaches the song's melodic peak over an extended **♭VII** sonority. The following measure, when Anthony finally speaks and asks if Lucy "would succumb" to the Judge, Sondheim introduces a musical motive in the underscore that follows Todd throughout the rest of the show: an embellishment of the dissonant, outward chromatic wedge introduced at the end of "London." During this passage, the underscore prolongs the **♭VII** sonority in the lower voices, delaying melodic, harmonic, and lyrical resolution.

Example 2.2. Melodic and motivic connections in #2 and #2A.

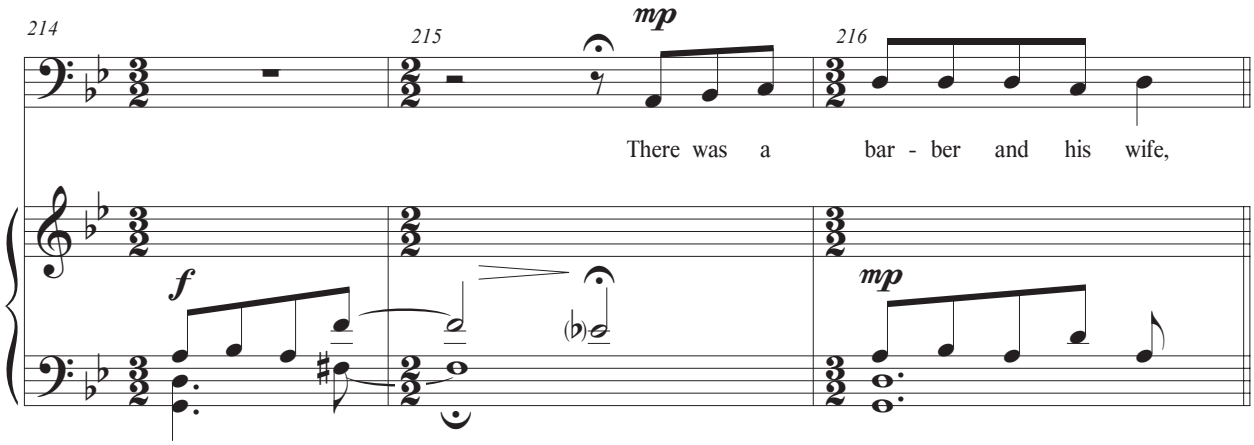
(a) “No Place Like London”: Underscore after Anthony’s solo.



(b) “The Barber and His Wife”: Introduction.



(c) “Barber”: Verse 1.



All three kinds of resolution take place separately in the following measures. Harmonic resolution appears immediately: ♭$\hat{7}$ in the bass resolves up by step to tonic in m. 247. But Todd

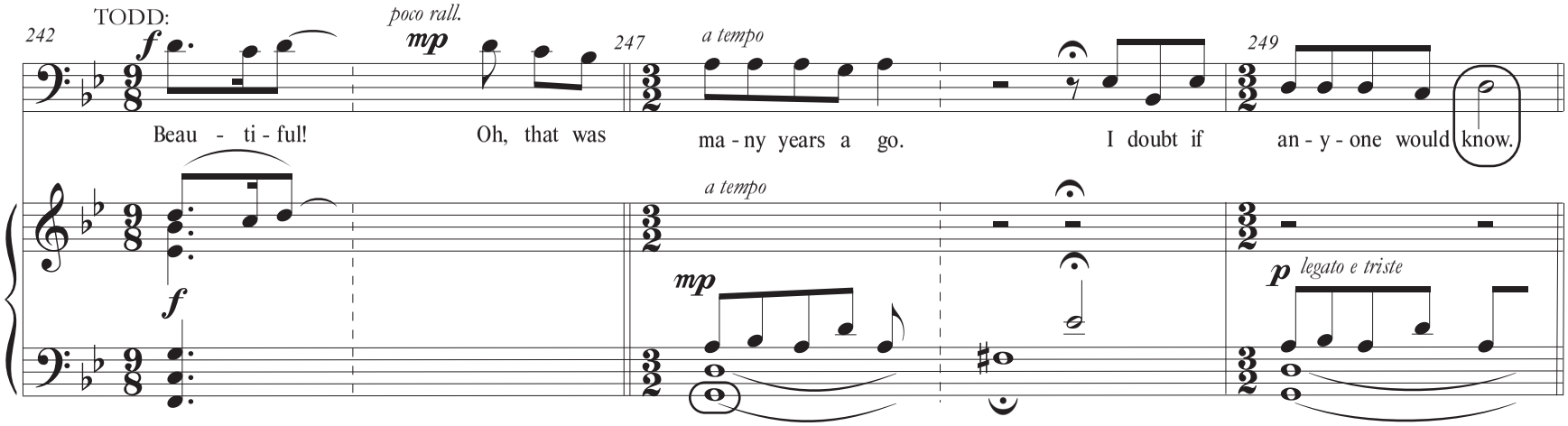
has still not answered Anthony. The second verse draws to an end with Todd ruminating in his uncertainty—leading to $\hat{2}$ on the lyrics "Oh, that was many years ago," and then down to $\hat{5}$ on "I doubt that anyone would know" (see Ex. 2.3). The second of these lines ends where Todd began: "…barber and his wife," shown above in Ex. 2.2, matches m. 249. And even though Sondheim ends Todd's solo with a rhyming couplet, the large melodic leap down to $\flat\hat{6}$ in the pickup to m. 249—rather than a *step* down to $\hat{1}$, following the stepwise descent from the upper-octave $\hat{5}$ in mm. 246–247—melodically reflects a lack of any closure to Todd's story.

Indeed, any sense of immediate melodic smoothness leading into m. 249 comes from the orchestra. The highest voice of the accompaniment repeats the rising-and-falling $\hat{2}$–$\flat\hat{7}$–$\flat\hat{6}$ gesture, from the start of each verse, in mm. 247–248; Todd then takes over $\flat\hat{6}$, rather than connecting his final two melodic fragments. But even this weak sense of closure is short-lived: after Todd's final line in the song proper, an array of solo instruments trade off the $\hat{2}$–$\flat\hat{7}$–$\flat\hat{6}$ gesture for six measures, without confirming Todd's resolution down to $\hat{5}$.

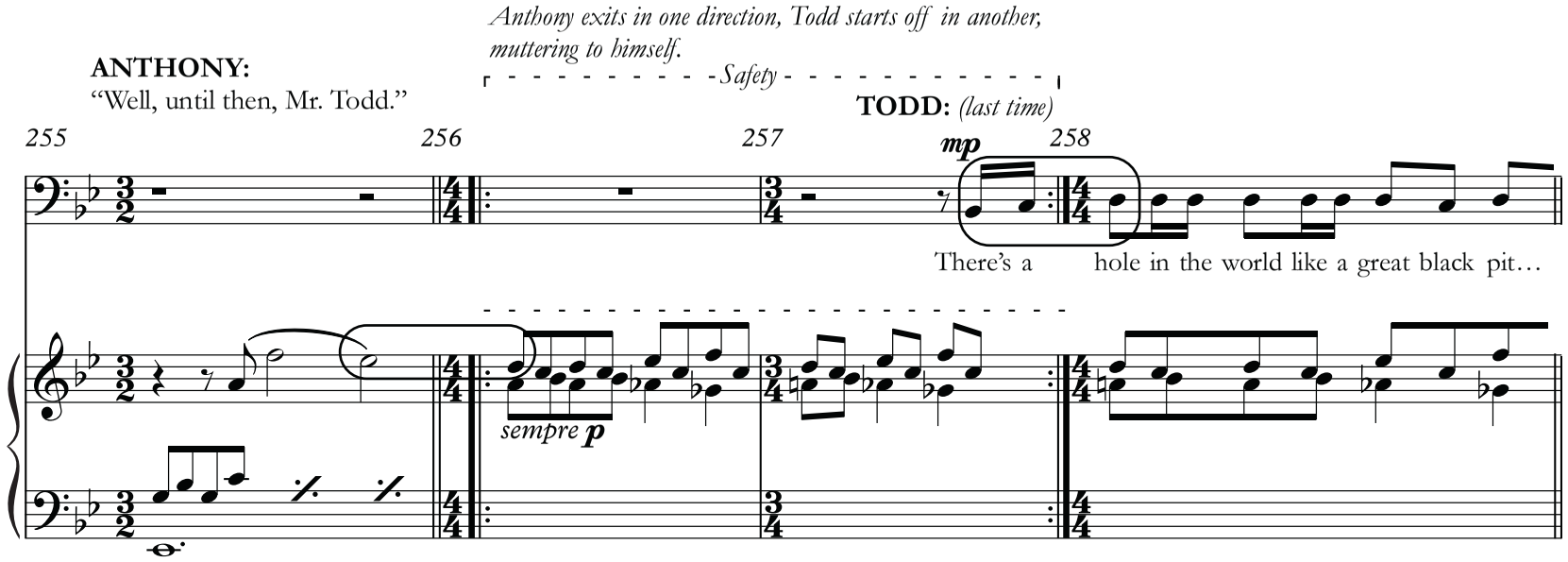
Todd's final utterance, a reprise in mm. 258–262 of the introductory recitative, follows the presumed end of his solo, back at m. 249. As Ex. 2.4 shows, Sondheim layers it only on top of the chromatic wedge—this encore, compared to the richly textured recitative and song proper, is inert. The scene ends with seven measures in which $\hat{1}$ is completely absent.

Eventually, the chromatic wedge gains leitmotivic significance as Todd's marker of violent revenge: it provides underscore when he bides his time before the Judge's arrival to his barber shop in "Wait" (#12), and when he kills a rival barber, Peter Pirelli, who threatens to expose his former identity (#12C). In the encore passage of "Barber," the motive itself does not yet have that dramatic association, which Banfield labels the "Nemesis" motive in his table from Figure 2.2—but it still provides a powerful rhetorical close to the scene as a whole when layered with the vocal reprise, evoking resolution and impulse simultaneously. While the wedge is full of

Example 2.3. “Barber”: Displaced and weakened cadence in Verse 2.



Example 2.4. “The Barber and His Wife” (#2A): Reprise-as-release. Source song: “Barber” recit.



dissonant intervals, it provides a link to finally complete the $\hat{7}$–$\hat{6}$–$\hat{5}$ descent in mm. 255–256—the melodic resolution that was absent from the return to tonic at m. 247.

And as we soon learn, in spite of Todd's outward ambiguity in his answer to Anthony, he *does* have an exact plan to find out whether "anyone would know" the answer to his family's fate: he visits Mrs. Lovett, his former downstairs neighbor. Todd's muttering is *not* ambiguous, and articulates his motivation moving forward: his systemic disgust at the people of London ties directly to the personal grief of "The Barber and His Wife."

"My Friends"

"My Friends" almost immediately follows "Poor Thing" in Todd and Mrs. Lovett's reunion. Seeing Todd's despair over the news of his wife and daughter, Mrs. Lovett hands the barber his old razors, which she kept secure after his arrest and exile. "My Friends" is Todd's love song—but he is singing *to* his razors. Meanwhile Mrs. Lovett sings, longingly and in vain, to Todd (who never even acknowledges her voice during the song).[10] The final lyrics lay out Todd's ambitions: "Friends, you shall drip rubies / You'll soon drip precious rubies…" Todd raises one of his "friends" in the air during the instrumental coda, while the orchestra swells with the song's opening melody; the orchestra cuts off right before the last note of the phrase, and Todd shouts: "At last, my [right] arm is complete again!"[11]

[10] In a master class at the Guildhall School, Sondheim stresses the love triangle: "*She* [pointing to Jacqui Dankworth, as Mrs. Lovett] thinks she's the partner. But not at all. That [the razor]'s the partner. That's the girl." In a later interview, he adds: "['My Friends' is] *the* love song of the show…*that's* the big ballad, *that's* the 'Some Enchanted Evening'…is a man to his razors." AllanWo, "Sondheim teaches 'My Friends' from Sweeney Todd," YouTube video, 8:57, July 7, 2007, https://www.youtube.com/watch?v=DBCVaFqGJwg.

[11] Because Len Cariou, who originated Todd on Broadway, is left-handed, "right" is omitted from the Original Broadway Cast Recording (OBCR).

Up until this moment, the sequence of music-theatrical events at the end of the song—an actor speaking a single line *after* the final lyrics, and *before* the final chord—has precedent, including in Sondheim's own work. Consider, for example, the last chorus of "Don't Look at Me," a flirty duet from *Follies*; and the end of "Four Black Dragons," a cataclysmic list song recounting different perspectives of the Americans' arrival in *Pacific Overtures* (See Ex. 2.5). In both of these songs, the last vocalization is spoken—though it is only rhythmically notated in the latter case. While the *Follies* duet ends much more abruptly, in both cases, the single spoken line heralds the song's end.

Example 2.5. Annotations of the final lyrics to "Don't Look at Me" from *Follies* (above) and "Four Black Dragons" from *Pacific Overtures* (below).

BEN, SALLY	
Me, I'm a hundred, You, you're a blessing— I'm so glad I came!	*E Major: PAC* *Two-measure instrumental tag*
BEN	
What we need is a drink.	*Spoken line* *"Button"*[12]

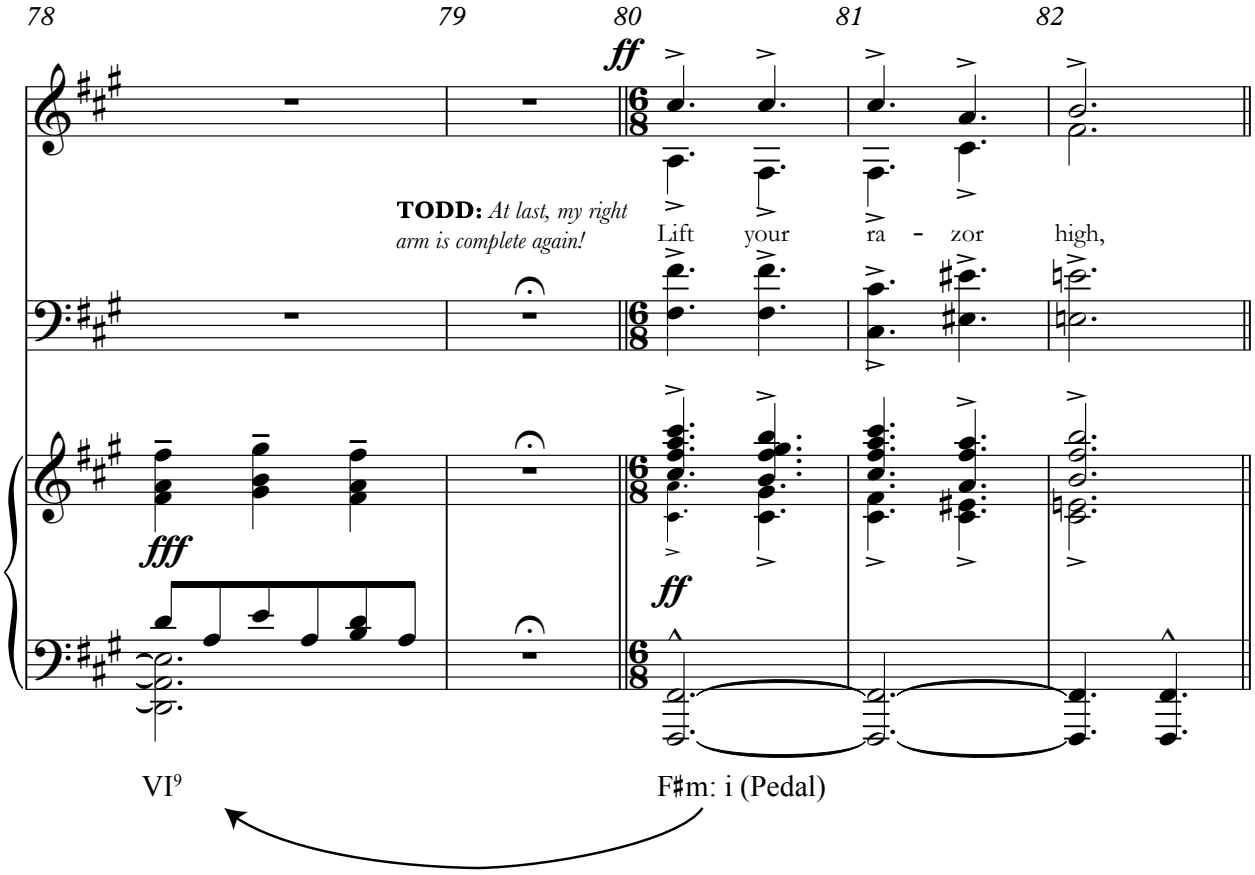
ALL	
And I thought it was the end Of the world!	*Melodic apex, leading to highpoint of harmonic tension*
RECITER	
And it was.	*Spoken line in response to ensemble's rhetorical close* *Extended coda reusing material from earlier in the song*

But after Todd's shouted line, Sondheim takes a different turn and elides the coda with a reprise of "The Ballad of Sweeney Todd" (See Ex. 2.6). He also changes the lyrics to reflect both

[12] Also known as a "stinger," a button is an accented chord or note that signals the end of a song.

the image and the intimacy of the song we have just heard: rather than "Swing your razor wide, Sweeney / Hold it to the skies…" as in the show's opening, the ensemble sings "Lift your razor high, Sweeney / Hear it singing 'Yes!'…"

Example 2.6. "My Friends" (#5): Reprise-as-release. Source song: "The Ballad of Sweeney Todd" (#1).



This reprise releases the tension of the languid harmonic language of "My Friends." The song is saturated with slowly-moving suspended dominant sonorities, which, as Swayne remarks, dampens any urge for harmonic resolution.[13] Two further factors account for the lack of harmonic directness. First, as shown in Table 2.2, Todd and Lovett's melodies always

[13] Swayne, *How Sondheim Found His Sound*, 32. Swayne mentions the song in a list of examples in which this sonority, Sondheim's "favorite chord," figure prominently: the opening songs of *Company*, *Merrily We Roll Along*, and *Into the Woods*; as well as "Parabasis" ("which sounds like a study for 'My Friends'") and "Ariadne" ("which also has a chain of suspended dominants") from *The Frogs*.

match the diatonic collections of the suspended dominant harmonies beneath them, but they begin centered off-tonic. The opening six measures of Todd's melody, for example, imply B♭ Dorian while supported by a suspended dominant of A♭ (see Ex. 2.7). Second, between the two suspended dominants in each **A** section, the lowest voices shift down by whole step (from E♭/B♭ to D♭/A♭ in **A**, and from E/B to D/A in **A´**); as a result, Sondheim obviates the dominant function of the very first harmony by changing sonorities within static diatonic collections (mm. A–26 belong entirely to the 4-flat collection; mm. 37–60, to 3-sharp).

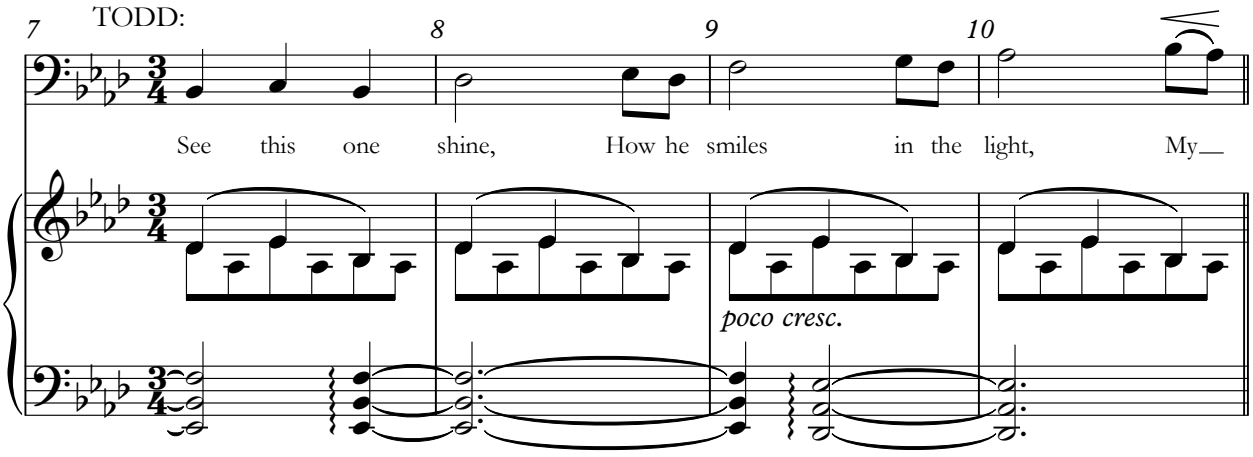
Table 2.2. Form diagram for "My Friends."

MODULE 1 A1 (m. A)	A2 (m. 15)	B (m. 27)
V/A♭M [Melodic pitch center: B♭] ~ V/E♭M [F]	V/AbM [B♭] ~ V/E♭M [F]	V/D♭M [D♭] → V/FM [F] (FM: Weak DC)
TODD: *These are my friends…*	*Speak to me, friend.*	*(Well, I've come) home to find you waiting.*

MODULE 2 A1´ (m. 37)	A2´ (m. 49)	B´ (m. 61)
V/AM [B] ~ V/EM [F♯]	V/AM [B] ~ V/EM [F♯]	V/D♭M [D♭] (!!) → V/FM [F] (FM: Weak DC)
TODD: *You, there, my friend…* LOVETT: *I'm your friend, too, Mr. Todd…*	TODD: *Rest now, my friends…* LOVETT: *Never you fear, Mr. Todd…*	TODD: *(Till now your) shine was merely silver.* LOVETT: *(And you're) mine!*

CODA A1´´ (m. 71)……	**REPRISE AS RELEASE** Chorus (m. 80)	Verse (m. 96)	…SEGUE "Green Finch" (m. 118)
V/AM [B] ~ …	F♯m!	F♯m	…→FM
TODD: At last, my right arm is complete again!	**COMPANY:** ***Lift your razor high, Sweeney.***	BEADLE: *His voice was soft, his manner mild.*	*[bird calls]*

Example 2.7. Bass shift from E♭ to D♭ in the opening phrase of "My Friends."

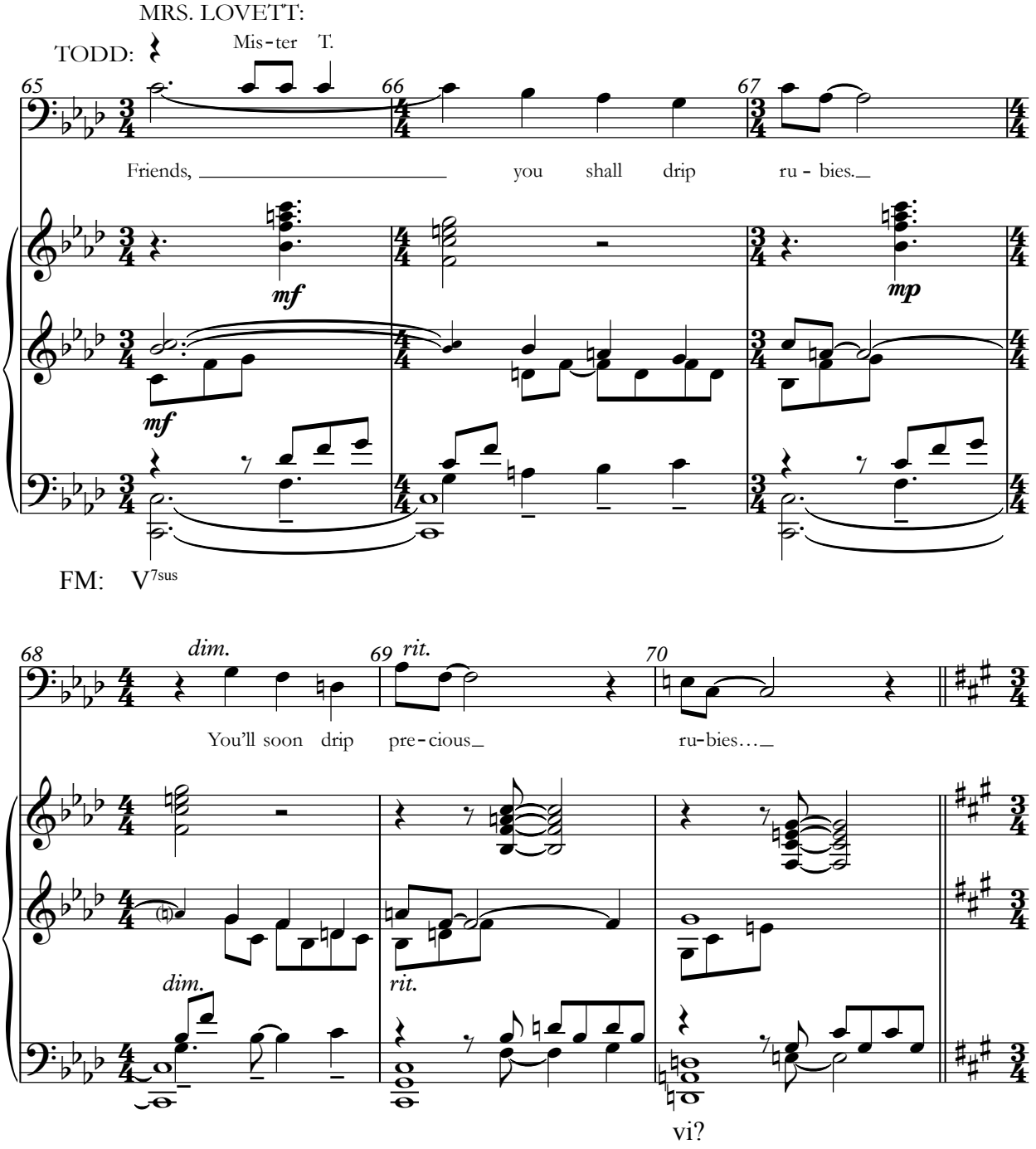


The vocabulary of sonorities in "My Friends" completely contrasts with that of the "Ballad" reprise, which begins with a tonic chord in F♯m—the first *triad*, much less the first *tonic* triad, of the entire number. But "My Friends" does gain harmonic tension as it moves forward. By the end of sections **B** and **B´** (which are harmonically identical, as opposed to **A** and **A´** which differ by half step), melody, bass, and accompaniment all support the dominant of F Major. Ex. 2.8 shows the end of **B´**, the final phrase before the coda. This passage sets F Major as a tonal goal: in mm. 65–66 alone—Mrs. Lovett's last interjection—Todd's $\hat{5}$-$\hat{4}$-$\hat{3}$-$\hat{2}$ melodic descent in F mirrors an instrumental ascent from $\hat{1}$–$\hat{5}$, all supported by a suspended dominant of F that lasts another three measures. While the direction of this passage is much clearer than the floating diatony of the song's opening, the tonal goal is unmet in Todd's final lyrics. At m. 70, on "rubies…", the harmony moves up to a suspended dominant of *G* Major, rather than resolving to tonic in F.

The bass motion in this phrase, from C in mm. 65–69 to D in m. 70, creates a weak deceptive cadence. But the "deception" is not a sense of a goal being actively thwarted or delayed for later resolution. It is instead a return to the lack of urgency that encompasses the rest of "My Friends." Not only does the cadence arrive at another suspended dominant, but diatonic

stasis again plays a role. The suspended dominant of G at m. 70 includes neither B nor B♭, and so the entire final phrase falls under a 1♭ diatonic collection—recalling the progressions throughout each **A** section.

Example 2.8. Todd (and Mrs. Lovett)'s final phrase of "My Friends."



All of this happens as Todd makes his razors' new purpose explicit: exacting bloody revenge on Judge Turpin. His motive and means are aligned, but not his language (lyrical or musical). Instead, both the subtle cadence at m. 70 and the eerie metaphor of "rubies" fit the song's overall unsettling romance. The tension in the closing phrase of "My Friends" is not harmonic or tonal—it is emotional, between the song's message and its delivery.

As the instrumental coda slows down and grows louder, this tension grows more urgent. It comes to a head at Todd's outburst: the orchestra cuts out on the only harmony of the song that is *not* a suspended dominant, and the "Ballad" begins immediately afterward. The harmony that each **A** section shifted down to—the whole step below the suspended dominant, emphasizing diatonic collection over harmonic resolution—now pivots between the coda and the reprise: Sondheim reinterprets this chord as VI in F♯m and resolves it, by way of Todd's outburst, to the tonic chord at the start of the "Ballad."

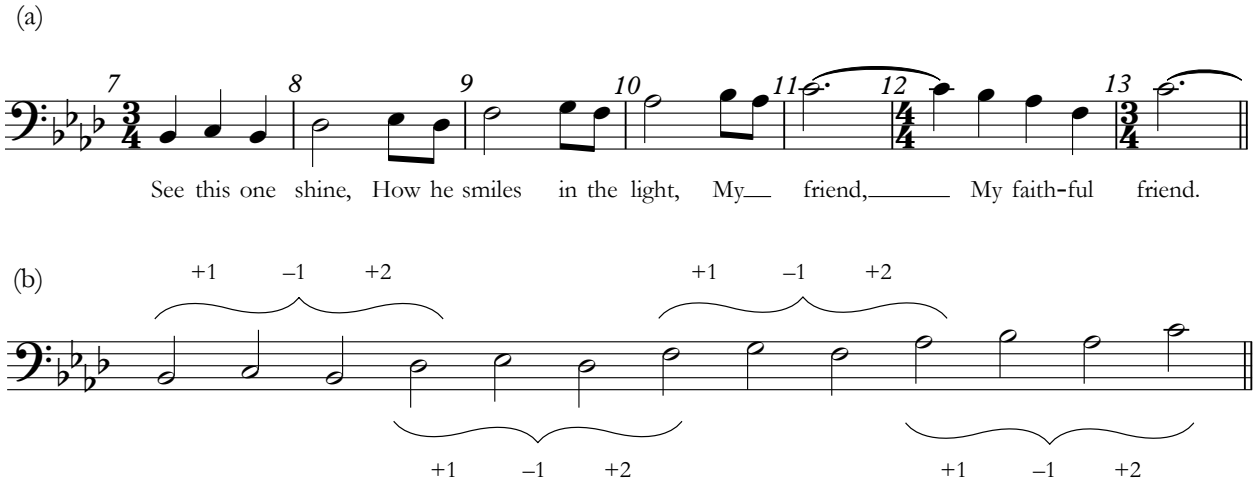
There is also a melodic link at play in this passage. The winding melodic ascent in **A** is generated by the diatonic interval chain (+1, –1, +2)—up a tone, down a tone, and up two tones (Ex. 2.9 shows this in **A1**). Todd's outburst in the coda interrupts the highest iteration of this motive right before the final leap, from A up to C♯—but since the "Ballad" reprise begins with the refrain on $\hat{5}$ in F♯m, the sopranos and altos of the Company sing the missing C♯ immediately and elide the coda to the reprise.

This elision is more than just a single note: the four notes that open the "Ballad" *invert* the "My Friends" motive (see Ex. 2.10). In sum, the release of tension at the end of "My Friends" connects Todd's love song to the violent "Ballad" by dramatizing the melodic "reflection" between them, while leaving the haze of the suspended dominants behind.

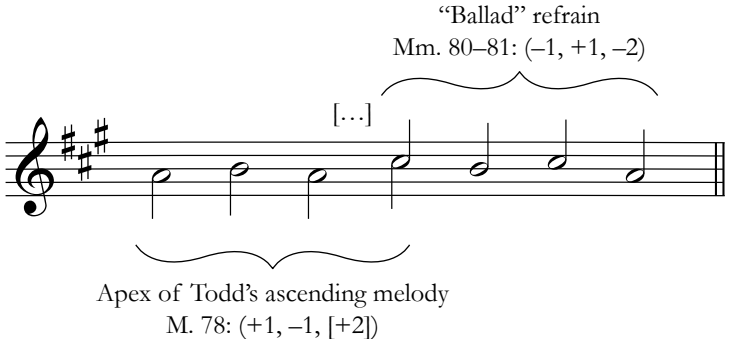
When the Company appears, stage directions indicate that they are not literally singing to Todd—in fact, he "exits slowly, holding the razor high." However, the reprise provides a foil to

Mrs. Lovett's advances in "My Friends," which fails to provoke a reaction from Todd as he keeps singing. In this passage, the Company is singing on their own, while Todd has fallen silent. Indeed they seem to be singing music that Todd *does* hear—hearing "the music," as the first "Ballad" states, "that nobody heard."

Example 2.9. Todd's melody in "My Friends": (a) Full ascent in Todd's opening melody; (b) diatonic melodic chain of (+1, –1, +2) in mm. 7–11.



Example 2.10. Motivic elision between "My Friends" and "Ballad" reprise.



Both reprises described in this section above occur in a liminal space, during *and* after the identifiable "end" of a song. They do not provide resolution within the song proper, yet to label them "codas" implies that each song already *has* achieved sufficient musical closure. Instead, the release of tension requires an extension of the apparent bounds of the musical number.

Reprise-as-Resolution

By contrast, the reprise-as-resolution occurs strictly *within* the boundaries of the musical number in which it takes place. These tidier reprises, then, effectively trace the picturesque beginning of the love story between Anthony and Johanna—the sailor who at the start of the show has just brought Sweeney Todd back to London, and Todd's daughter.

"Ah, Miss"

Anthony spots Johanna from her window at Judge Turpin's house while she is singing "Green Finch and Linnet Bird" (#6). He is overcome at first sight; and throughout "Ah, Miss" (#7) he is fixated on her, focused only on the desire for her to match his gaze. Anthony gets his wish on the last measure that he sings (m. 37), while Johanna sings (starting at m. 33) a reprise of the song he has just heard.

As the form diagram in Table 2.3 shows, this moment aligns with the only authentic cadence in the song. Until Johanna's reprise, Anthony is musically stuck, reflecting his paralyzing infatuation. Each verse of "Ah, Miss" is itself a reprise of Anthony's first song from the show, "No Place Like London"—in fact, in the first module we first hear the verse as a reprise-as-introduction, until it returns as the second verse.

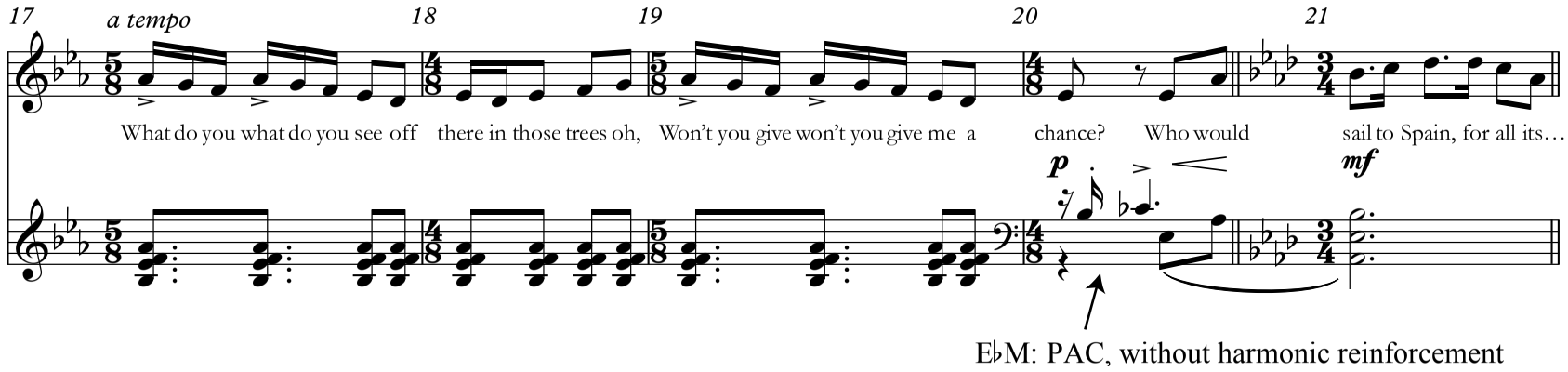
In "Ah, Miss," though, the city pales in comparison to the lady in the window. Each chorus is directly addressed to her, almost frantically, and fails to reach a convincing closing gesture. Chorus 1 (starting m. 13), entirely on the dominant of E♭ Major, reaches an authentic cadence melodically, but avoids it harmonically (see Ex. 2.11). Anthony's last line in the first module (mm. 19–20) outline a straightforward $\hat{4}$-$\hat{3}$-$\hat{2}$-$\hat{1}$ descent in E♭, but the accompanying dominant harmony at m. 19, instead of resolving to tonic, drops out completely. In the second

module, Anthony's E♭ pivots as the dominant to A♭, and his melody beginning in Verse 2 (m. 21) is a near-exact transposition of his melody in Verse 1.

Table 2.3. Form diagram for "Ah, Miss."

MODULE 1—REPRISE-AS-INTRO?		MODULE 2		**…REPRISE-AS-RESOLUTION**
"London" Verse (m. 1)	Chorus 1 (m. 13)	Verse 2! (m. 21)	Chorus 2 (m. 25)	"Green finch" + Bells (m. 33)
E♭M	V/E♭M (~~PAC~~)	A♭M	vi/A♭M	A♭M (IAC)
ANTHONY: *I have seen the world…*	*(Lady,) look at me, look at me…*	*Who would sail to Spain…*	*(Ah, miss,) Look at you, look at you…*	**ANTHONY:** ***Look at me.*** **JOHANNA:** ***Green finch and linnet bird…***

Example 2.11. Refrain 1 to Verse 2 of "Ah, Miss."



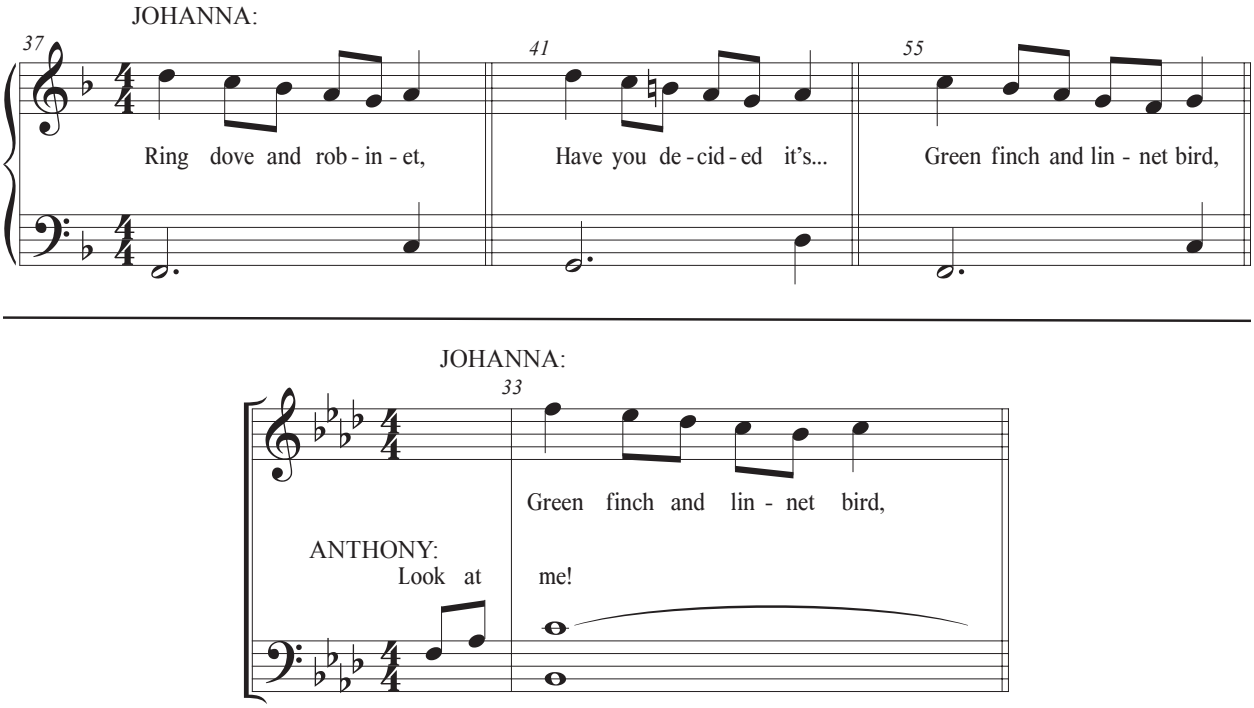
This higher register in exact transposition reflects Anthony's desperation. At Chorus 2 (m. 25) Sondheim takes it further by modifying the correspondences to the first module. Chorus 2 stands on the submediant of A♭, rather than the dominant; and Anthony's melody begins a scale degree higher, on $\hat{5}$ of A♭, rather than $\hat{4}$. At the halfway point in the chorus, at m. 28, Anthony sings a high F descending to C on "Promise," and this melodic gesture implies a temporary tonicization on F Minor—a stark contrast to the suspended dominant throughout the eight measures of Chorus 1. By m. 32, the end of the verse-chorus portion of the second module, these eight measures on F Minor present the possibility of this love song ending in a minor key.

Anthony has arrived at a dead end. As Johanna sings her reprise starting at m. 33, he implores, "Look at me, look at me, look at me," but she is looking out, not down at him.

For Johanna's reprise, beginning at m. 33, I want to emphasize three elements: what she recalls precisely from "Green Finch," what is new in the reprising passage, and how a musical and dramatic sense of resolution coincide.

While the lyrics of Johanna's reprise match the entire (abbreviated) final module of "Green Finch," the passage also captures musical elements from throughout the rest of the source song, most of all the modal shifts through which Sondheim takes Johanna's melody. Ex. 2.12 juxtaposes the opening measures of the final two modules of Johanna's source song with her reprise. Module 4 of "Green Finch" (m. 55) recalls the opening of the song, with Johanna's melody starting on $\hat{5}$ in F Major. In the reprise, though, she starts on a high F— not $\hat{5}$, but $\hat{6}$, and the descending fifth on the title lyrics outline **ii** in A♭ rather than **I**. A comparison only between passages with identical lyrics presumes a radical reinterpretation of the source material. But the diatonic transposition of Johanna's reprising phrase recalls Module 3 of the source song (m. 37), which begins with the tune outlining ii in F Major above an F Bass—a clash that resolves oddly in m. 41 when the bass moves up a whole step and Johanna stays put, now singing in G *Major.*

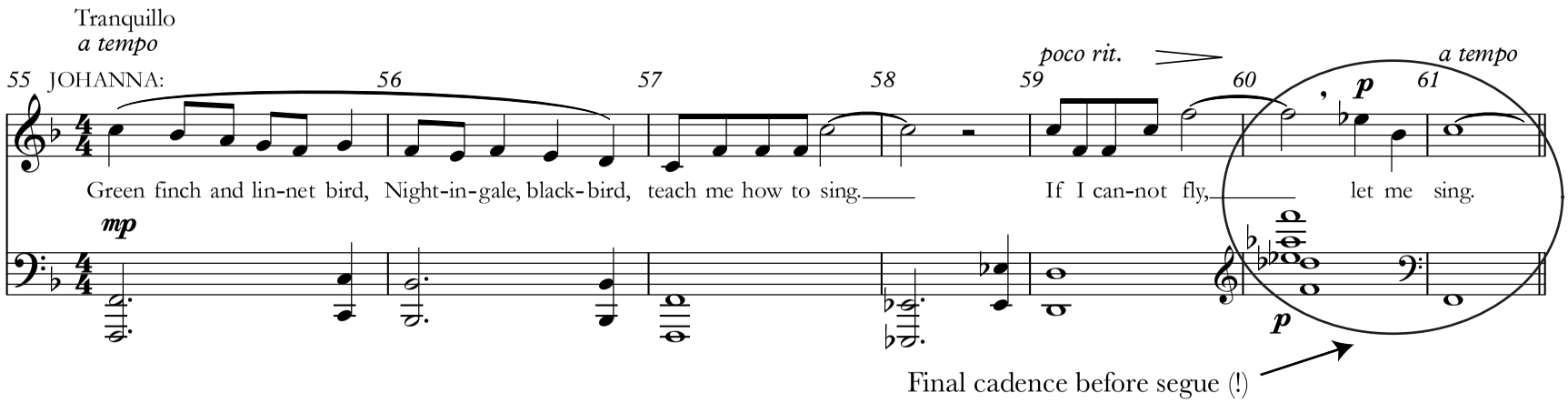
Example 2.12. Melodic comparison of Modules 3 and 4 of "Green Finch and Linnet Bird (#6)" (above) and the reprise in "Ah, Miss" (below).



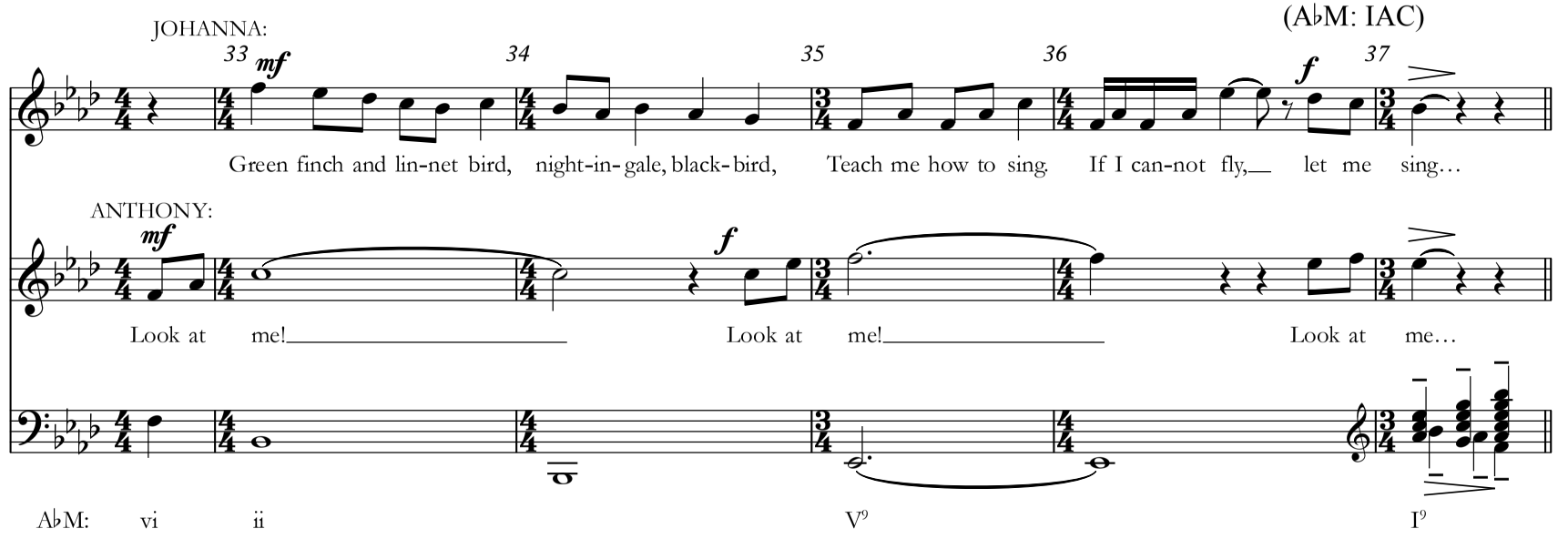
As the comparison between these two modules in "Green Finch" shows, Sondheim treats the source song's tune as modally flexible. The song begins with a diatonic, tonal, and hummable melody—but every module ends without a satisfying resolution, and the return to opening tune is by far the clearest indication that the previous module has reached an end. The final module, where a traditional cadence with descending-fifth motion in the bass and a melody that ends on tonic would reflect a strong ending, remains open-ended. The cadential progression, mm. 60–61 (shown in shown in Ex. 2.13), consists of an inverted E♭ suspended dominant leading to FM7, and Johanna's melody moves in local parallel fifths, her $\hat{4}$-$\hat{5}$ above the $\flat\hat{7}$-$\hat{1}$ bass.

By contrast, in "Ah, Miss," the harmony that ends Chorus 2—the first measure of Ex. 2.14—begins a chain of descending fifths and reaches the authentic cadence at the end of Anthony and Johanna's brief counterpoint.

Example 2.13. End of "Green Finch and Linnet Bird."



Example 2.14. End of "Ah, Miss": Reprise-as-resolution. Source song: "Green Finch and Linnet Bird."



The duet is beautiful, but Anthony's experience throughout the passage stands in sharp relief to the cadential resolution. For him, the beginning of Johanna's reprise is a further setback after Chorus 2's dead end. Anthony wants Johanna to look down, of course—but by delving back into her soliloquy, with its inconclusive ending, she is isolating herself. We can hear the traditional resolution of this song coming as soon as the descending fifths—*we hear* that their eyes will meet, which only happens on the final word of the song—but Anthony has no plan B if Johanna does not meet his gaze.

Even while "Ah Miss" reaches harmonic resolution, the alterations to Johanna's melody are stark in isolation. Starting at m. 35, on the lyrics "teach me how to sing," Sondheim avoids repeating any consecutive pitches—a consistent element of Johanna's phrases in "Green Finch." The second half of Johanna's reprising phrase also accelerates the rhythms from the source song: the words "sing" and "fly," each lasting at least one measure in "Green Finch," now last only one and two beats, respectively. And her final lyric lands on $\hat{2}$ in A♭ Major at m. 37—the moment of harmonic resolution, and the same moment when Anthony and Johanna's eyes meet. In this case, then, while Sondheim changes Johanna's melody in the reprising song, the melody *itself* does not confirm resolution—instead, the melodic *alterations*, combined with more conclusive harmonic motion and the achievement of dramatic expectation, provides this sensation.

"Kiss Me!"

Sondheim uses remarkably similar formal, harmonic/cadential, and melodic/recall procedures during the couple's duet, "Kiss Me! (Part I)" (#13), which uses a solo of Anthony's, not Johanna's, as its source. The song's title comes from his insistent refrains (see the form diagram, Table 2.4), which interrupt her anxious chattering while they are in her room: the lovers are reacting to the Judge's news that he plans to marry Johanna in the next few days.

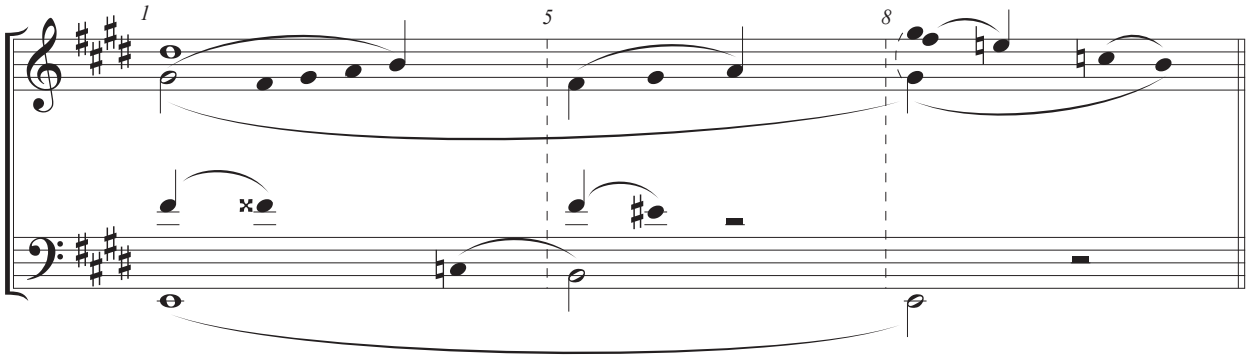
Table 2.4. Form diagram for "Kiss Me! (Part I)" (#13).

MODULE 1		**MODULE 2**		**REPRISE-AS-RESOLUTION**	**MODULE 3**	
Verse (m. 1)	Refrain (m. 9)	Verse (m. 11)	Chorus (m. 18)	"Johanna" (m. 23)	Verse (m. 29)	Chorus (m. 36)
EM	EM	EM	EM	EM (HC)	EM	EM *(segue to #14)*
JOHANNA: *He means to marry me Monday…*	ANTHONY: *Kiss me!* JOHANNA: *Oh, sir.*	JOHANNA: *He means to marry me Monday…*	ANTHONY: *Kiss me!* JOHANNA: *Tonight?*	**JOHANNA:** ***Sir, I did love you…*** **ANTHONY:** ***I'll steal you…***	ANTHONY: *It's me you'll marry on Monday…*	JOHANNA: *Kiss me!* ANTHONY: *Of course.*

In Module 1 (mm. 1–9, sketched in Ex. 2.15), the bass is almost entirely static; all harmonic motion happens above a pedal point on E. The upper voices suggest an overall tonic-dominant-tonic progression: in mm. 1–4, a major ninth sonority on tonic is punctuated by neighbor motion between $\hat{2}$ up to $\sharp\hat{2}$ and back; in mm. 5–7, a suspended dominant is punctuated instead by neighbor motion in the opposite direction, down to $\sharp\hat{1}$; in mm. 8–9, the only chromatic notes are brief half-step sighing gestures in the voices. Throughout this opening phrase, the weak cadence does not provide a strong sense of resolution; that instead comes from the upper voices of the accompaniment and the melody, where half-step gestures transform from anxious to romantic.

Module 2 (mm. 11–22) starts with Johanna pacing again; as in "Ah, Miss," the close of Module 1 does not provide a convincing resolution. The chorus, starting at m. 18, expands on the weak cadence from the preceding module. This time Johanna does not sigh romantically, as she did in mm. 8–9; instead, finally registering Anthony's plan, she leaps up a minor seventh when asking "Tonight?" Her response—in which she ignores Anthony's plea to kiss him—finally begins a change in bass, descending from $\hat{1}$ to $\hat{6}$.

Example 2.15. Sketch of Verse 1 and Refrain 1 of "Kiss Me! (Part I)." Verse 2 begins at m. 10, on the same harmony as m. 8.

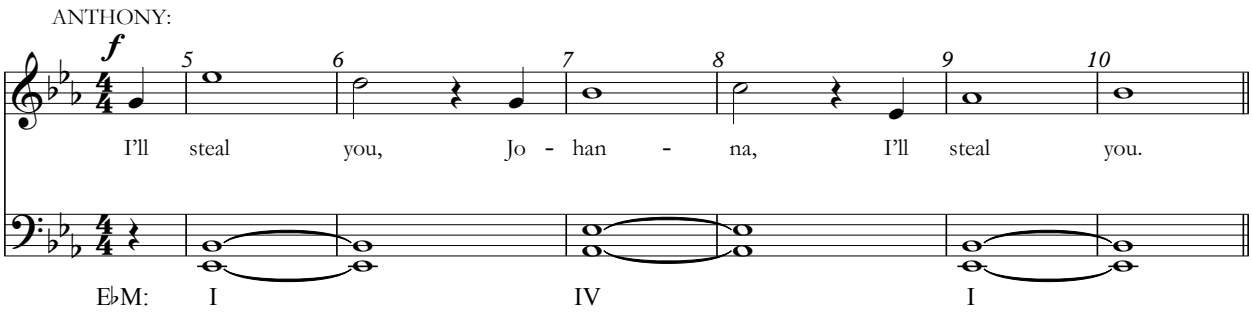


This chorus, through m. 22, is entirely diatonic, both melodically and harmonically. But it veers into a harmonic rut: the final four measures alternate between two predominant chords, vi and ii. This sets a lyrical impasse between Anthony and Johanna: he cannot distract her from her palpable fear. Again, like Anthony's "dead end" in "Ah, Miss," the second chorus is shifting from major to minor, without any clear impulse to resolve back to the major key in which the song began.

The return to E Major coincides with Anthony's reprise of his source song, "Johanna," and this is the only part of the song that ends in a traditional cadence. "Johanna" immediately follows Anthony learning the name of the girl in the window from the Beggar Woman who interrupted their first meeting. Anthony sings Part I (#8) *to* Johanna while she listens, but before he finishes singing, the Judge and his Beadle arrive and threaten him away from the house. Anthony sings Part II (#8A) to himself, and the line "I'll steal you, Johanna, I'll steal you" now has a name and a face for Anthony to envision for Johanna's captor. When this line returns in "Kiss Me!", the song blossoms as the lovers take a step back from the urgency of their circumstances.

Back in Anthony's solo, his declamation is set simply over plagal motion (see Ex. 2.16). This six-measure phrase becomes a motto throughout the song, set to the same tonic elaboration

Example 2.16. Opening of "Johanna (Part II)" (#8A; Anthony sings "I feel you" throughout "Johanna (Part I)," but in "Kiss Me!", he reprises "steal").

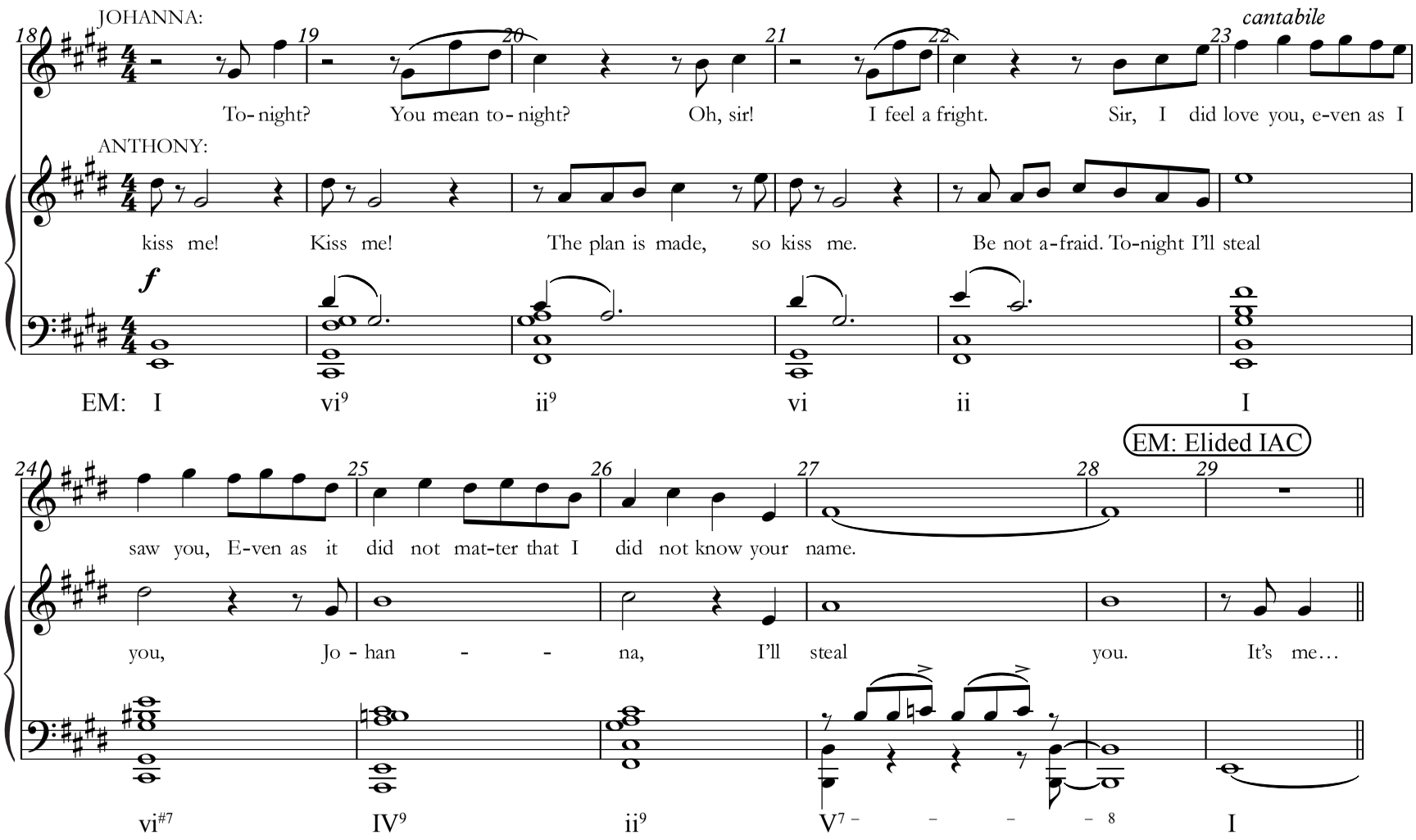


four times throughout Parts I and II. This harmonic motion contrasts with the rest of the number: the phrase ending at m. 17, between two mottos, elides with the second through an authentic cadence. In this song, Sondheim provides resolution through disparate parameters: harmonic motion at the end of each verse, and lyrical repetition at the end of each chorus.

In the reprising song, starting at m. 23, Sondheim sets Anthony's motto over a progression that changes harmony every measure until the final chord—which in "Johanna" was a return to tonic, but in "Kiss Me!" is a progression to a dominant harmony that grows more intense as it persists, finally eliding in an authentic cadence into Verse 3 at m. 29. And because the reprise comes at the end of the harmonic rut in Chorus 2, which resembles the simple harmonic motion of the original motto, the reharmonized reprise sounds all the stronger in its new context (see Ex. 2.17).

Following this traditional harmonic resolution, the lovers' melodies are switched (as shown in the form diagram at Verse 3). Anthony reverses the emotional stake of Johanna's frantic opening line in Verses 1 and 2, from "He means to—" and "If he should marry me Monday" into "*It's m*e you'll marry on Monday"—a plan that she immediately agrees to. But just like the storybook ending of "Ah, Miss," this resolution leaves one question hanging—specifically, Johanna's question, of her lover's—now her intended's—name, even while he reprises a song during which he said her name five times, and is saying it yet again.

Example 2.17. Refrain 2 to Verse 3 of "Kiss Me! (Part I)": Reprise-as-resolution. Source song: "Johanna (Part I)."



Unlike "Ah, Miss," "Kiss Me!" does not end with this authentic cadence. The lovers have one more verse and chorus to sing through starting at m. 29—yet the conflict between them is absent. In the second half of the final verse (mm. 33–35) Anthony briefly

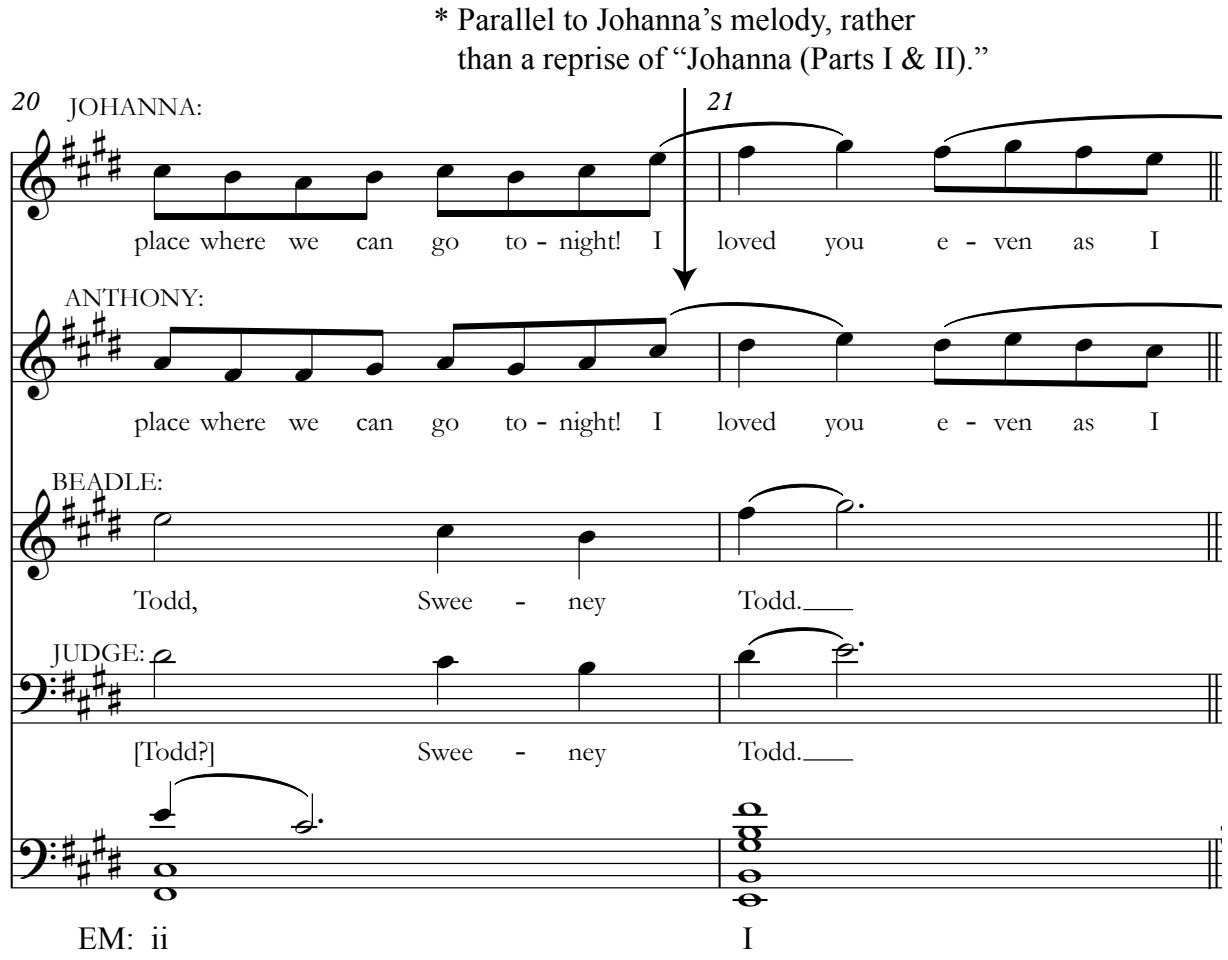
reprises “Ah, Miss”—an expression he briefly recalled during the first refrain (m. 9), in response to Johanna’s “Oh, sir.” In this case, though, Anthony is making requests for which he already knows the answer: Johanna will “favor [him] with [her] hand.”

This musical and lyrical intensification continues in “Kiss Me (Part II)” (#15). The unaware Judge and Beadle, en route to Sweeney Todd’s barber shop so the Judge can make himself presentable to Johanna, sing while his ward and her lover remain in her room. Anthony and Johanna, as they continue singing, push their wedding date up a day—from Monday, when the Judge was planning to marry Johanna, to Sunday. When we hear the same **V**-**I** repeated in Part II, again under the reprise of “Johanna”, Anthony’s motto is absent. The reprise starts instead in the *orchestra*, while Anthony sings along with Johanna’s melody in parallel. It’s not until after they reminisce about not knowing each other’s names—which, for Anthony, was resolved over a half hour ago in the show—that he finally tells Johanna his own (see Ex. 2.18).

In both “Ah, Miss” and “Kiss Me!”, Sondheim reserves a traditional authentic cadence only for the end of each reprise. This cadential progression stands in opposition to the weaker endings of earlier phrases in each song. This harmonic resolution, each time, coincides with a progression in the relationship between Anthony and Johanna: the first time they exchange glances in the former, and their plan to marry in the latter. The circumstances behind these two reprises are distinct: Anthony deliberately recalls to “Johanna” in “Kiss Me!” while directly addressing his beloved, but Johanna seems unaware of Anthony’s existence until she finishes reprising “Green Finch and Linnet Bird” during “Ah, Miss.” This distinction shows how the relationship between these two characters changes over the first act: the reprise turns from incidental to purposeful across these two songs.

Reprising, then, becomes a tactic in “Kiss Me (Part I).” In the beginning of the song the stakes are high: Johanna is desperate to escape the Judge, continually frightened that he might

Example 2.18. Absence of vocal reprise in Refrain 2 of "Kiss Me! (Part II)."



catch them. At the reprise-as-resolution, Anthony's lyrics recall the determined words he sings after being threatened by the Judge and Beadle—not "I feel you," but "I'll steal you." By Part II, the potency of the reprise-as-resolution is confirmed, and the pair's urgency is replaced with excitement: they are entirely self-absorbed, sure that their plan will work.

Reprise-as-Disruption

This assuredness is their undoing, and it forms the basis for my discussion of the next reprise type, "reprise-as-disruption." While other sections of this chapter compare songs in which reprising music is distinct between songs, here, I will be comparing two instances in which

Sondheim reprises Anthony and Johanna's duet, "Kiss Me!"

For this type, Sondheim takes advantage of the juxtaposition between the reprising material and the song surrounding it. The performance of reprise is broadly ironic, and perhaps even misguided: given the musical-dramatic circumstances, the shift in musical styles feels perverse. In *Sweeney Todd*, disruptions exemplify the unusual moniker the creative team has given to the show as a whole, a "Musical Thriller"—a buildup of suspense that relies on the expectations of Broadway song for dramatic payoff.

Paradoxically, these disruptions are also some of the most flexible moments of the show in terms of key. Localized changes in a reprising passage may emphasize the dramatic stakes of the moment, but a rigid adherence to the source song invites a swifter sense of collapsed time between two disparate parts of the story. This is not a typical change in choice of key from one *production* to another—where an actor's range determines whether solo songs, or broad swaths of ensemble numbers, are transposed. Instead, it is a dramatically charged key *relationship*, with stylistic significance, at a narratively crucial juncture.

"Pretty Women (Part II)"

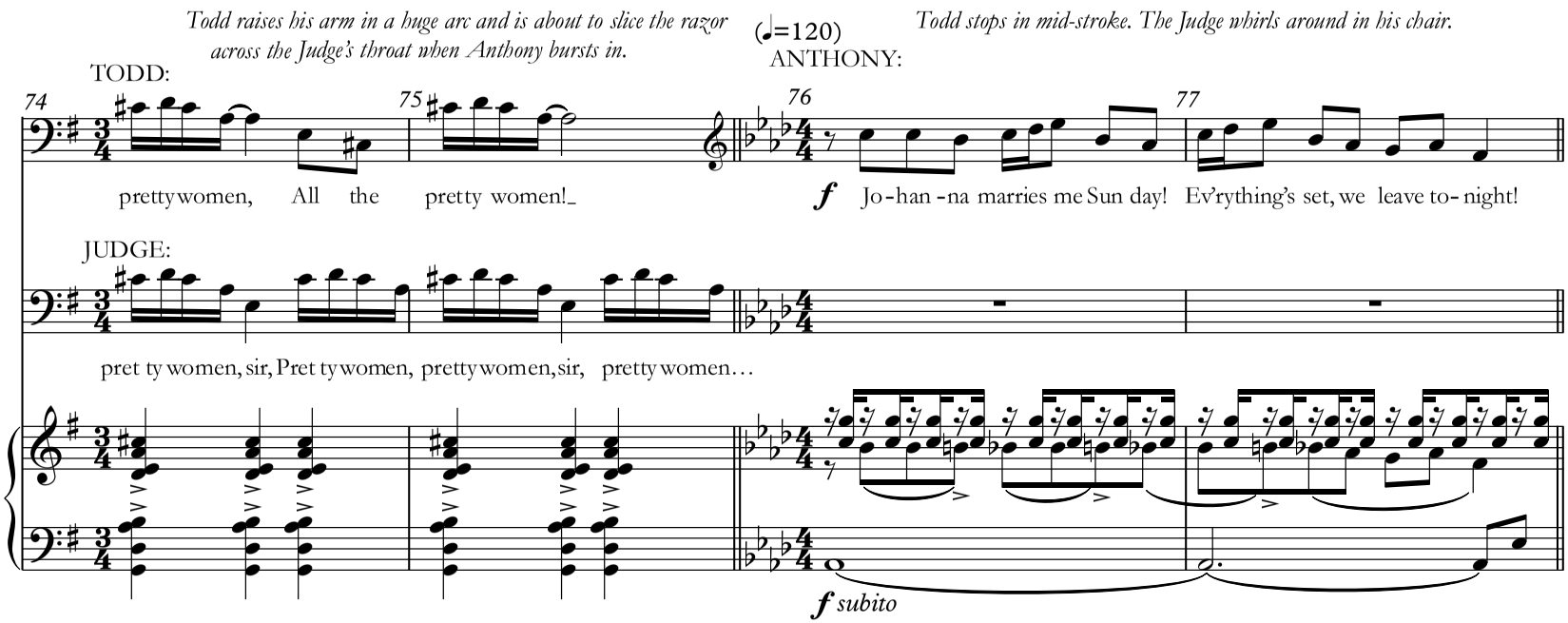
Sondheim uses reprise-as-disruption at the moment of narrative crisis in the first act: when Todd's plan for revenge fails. Immediately after "Kiss Me! (Part II)," Anthony runs to the barber shop to divulge his expected elopement, just as Todd is about to bring his own machinations to fruition. Anthony's intrusion happens at the end of "Pretty Women (Part II)" (#16), which up until then is Todd's eerie duet with Judge Turpin—who doesn't recognize the barber giving him a shave. The song is eerier still when we take into account that the Judge and Todd are not the only two bodies in the room before Anthony's entrance. Moments before the Judge's arrival, the rival barber Peter Pirelli has visited the shop and threatened to expose Todd,

who in turn swiftly kills his rival and hides his body in a trunk. Without Anthony's untimely entrance, another murder is all but certain.

Anthony's haste is not entirely to blame: when he told Todd about Johanna's confinement at the Judge's house,, Todd decided to conceal his own relationship to her, and encouraged Anthony's plan to break in and bring her back to the barbershop. Surely Anthony would have been more careful had he known the risk of re-encountering the Judge, but his musical disruption emphasizes his ignorance. At the end of "Pretty Women (Part II)," Anthony changes virtually nothing in his reprise of "Kiss Me!"—the most recent scene in which he has appeared. Aside from a slight lyric change, the tune remains identical, which makes for a jarring transition (see Ex. 2.19). The duet's final measures are harmonically dense, chromatically inflected, and downbeat-heavy, with a chord pulsing every beat in 3/4. All of this clashes against Anthony's melody: light and rapid, beginning on an offbeat, and in 4/4. His lyrics only reflect a change in the character to whom he's speaking: in "Kiss Me (Part II)" he sings "We'd best be married on Sunday," and in "Pretty Women, Part II," he sings "Johanna marries me Sunday."

Anthony's disruption is the *second* time that Sondheim musically prepares Turpin's murder in the scene through reprise, and *both* times our expectations remain unfulfilled. Table 2.5 provides a form diagram of this musical scene, a stringing-together of unsettling love songs. The title tune of "Pretty Women," which starts at m. 33 of #16A, is the first passage that does not reprise an earlier number. Judge Turpin begins #16 by reprising "Ladies in Their Sensitivities" (#14), which the Beadle sang to the Judge as a gentle suggestion to make himself more presentable—and thus more attractive—to Johanna. As Todd sits the Judge down into the chair (Part I, mm. 54–65; Part II, mm. 1–9), he whistles along to disarm the overly formal Judge. Next, Todd prepares his razor, and reprises "My Friends" (#5)—the first song in the show in which he made his intentions of revenge clear, now with his sole target directly beneath him. When the

Example 2.19. End of "Pretty Women (Part II)" (#16A): Reprise-as-disruption. Source song: "Kiss Me!"



tune from "Ladies and…" reappears 11 measures later, Sondheim recasts the irregular-meter phrases into the thrumming 3/4—a musical subsuming that heightens the apparent certainty of the Judge's death.

But the reprise of "My Friends" ends up serving as the *introduction* to a new musical number entirely—rather than the completion of the scene. Toward the end of the reprise, Todd lifts his razor to the Judge's neck, ready to exact revenge; the duet allows him to savor this moment of vulnerability. In comparing musical characteristics, "My Friends" and "Pretty Women" are similar in mood: they are both in a slow 3/4, with a sustained drone in the lower voices of the accompaniment and a quarter-note pulse on a single pitch in an inner voice. Harmonically, "Pretty Women" also *resolves* the suspended dominant lock of "My Friends."

Table 2.5. Form diagram for "Pretty Women (Part I)" and the first part of "Pretty Women (Part II)." Reprise-as-introduction: "My Friends" (#5).

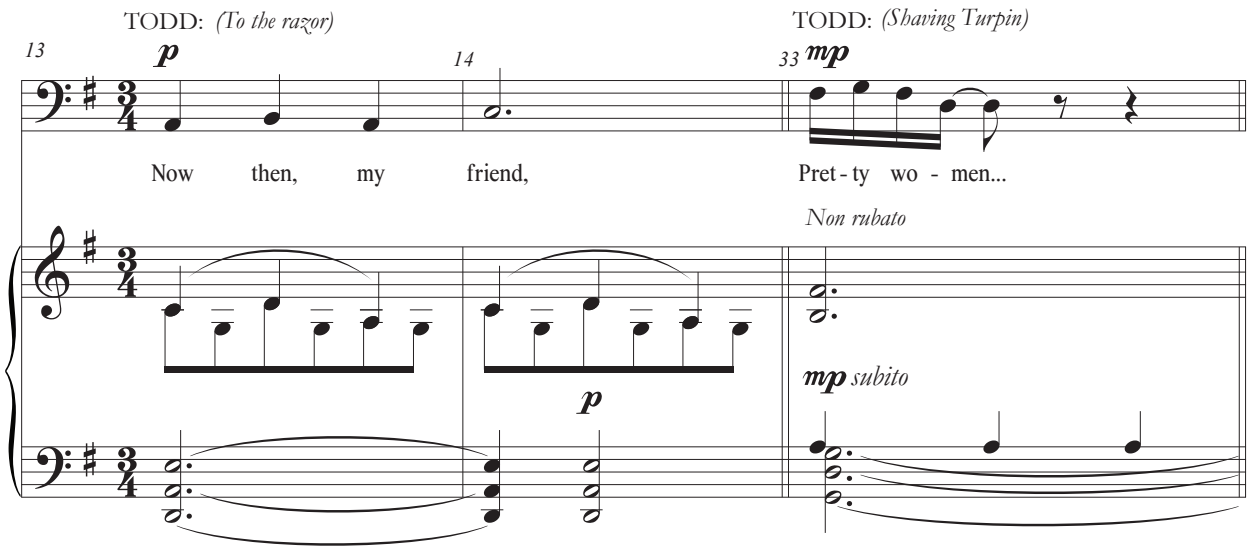
PART I: "LADIES"		
Verse 1 (m. 1)	Humming & Bridge (m. 21)	Verse 2, part 1 (m. 54)
FM (IAC)	IV/FM (IAC)	FM (IAC)
JUDGE: *You see, sir, a man infatuate with love…*	TODD: *'Tis your delight, sir, catching fire…*	*TODD & JUDGE:* *(Humming and whistling)*

PART 2	**REPRISE-AS-INTRO**		"PRETTY WOMEN"
Verse 2, part 2 (m. 1)	"My Friends" (m. 11)	…+ "Ladies" (m. 21)	Module 1 etc. (m. 33)
FM (no cadence)	V/GM [Pitch center: A]	V/GM……	GM [!]
TODD: *(Humming and whistling)*	**TODD***:* ***Now then, my friend…***	JUDGE: *Make haste, and if we wed, you'll be commended…*	TODD: *Pretty Women…* JUDGE: *Fascinating…*

Ex. 2.20 shows these relationships, as well as a family resemblance between the two tunes' musical motives: While the four-note "My Friends" motive ends by ascending two diatonic steps, "Pretty Women" ends with a *descent* in the other direction. All taken together, starting at m. 33, Todd's singing aloud in a duet with the Judge—the song that presents Todd's external self—is a deliberate, flowery, relaxed version of the song Todd sings to himself during the introduction.

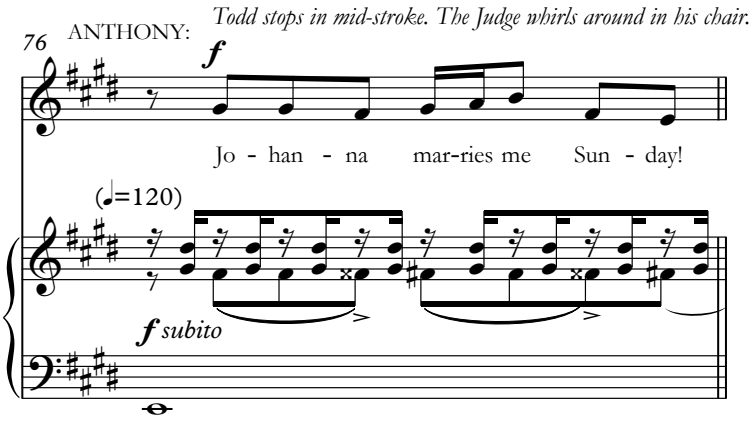
The smoothness of this musical transition sets up the moment when Todd can no longer hold back, 43 measures later. Anthony's sudden entrance at m. 76 raises the key by semitone, a convention of musical theatre that we *can* hear as reflecting heightened intensity, while his first pitch is a half step below Todd and the Judge's downbeats in the previous bar.

Example 2.20. Melodic comparison between "My Friends" and "Pretty Women."



However, while the published piano-vocal score is in A♭ Major, two of the best-known recordings—the Original and Revival Broadway Cast Recordings—have Anthony's reprise in E Major—the same published key as "Kiss Me (Parts I & II)." So instead of a stepwise modulation up, Anthony sings *lower* than the Judge and Sweeney (see Ex. 2.21). The third column of Table 2.6 shows that in fact, many commercial recordings—though not all—keep this reprise in E Major.

Example 2.21. Above: Anthony's reprise-as-disruption in the OCBR; below: Anthony's melody in "Kiss Me! (Part I)."



Example 2.21, continued.

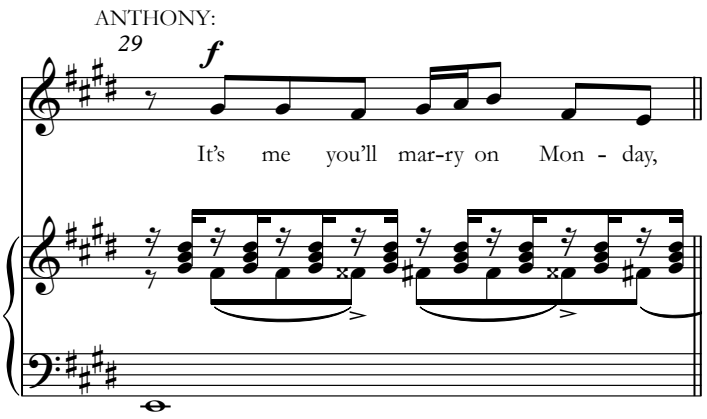


Table 2.6. Comparison of keys, in selected recordings, between "Kiss Me! (Parts I & II)" and the reprises-as-disruption that recall the song in "Pretty Women (Part II)" and "City on Fire!" (#26).
Bold: all three keys are identical; *italics*: all three keys are different (i.e. published score)

		"Kiss Me!"	*Pretty Women* (Anthony)	*City on Fire!* (Johanna)
Printed sources	**Completed draft**	**D♭M**	**D♭M**	**D♭M**
	Published vocal score	*EM*	*A♭M*	*D♭M*
	*Library of Congress vocal/full scores**	*EM*	*A♭M*	*D♭M*
Cast recordings	**Original Broadway Cast**	**EM**	**EM**	**EM**
	1982 Broadway Cast	*EM*	*A♭M*	*D♭M*
	2005 Revival Broadway Cast	**EM**	**EM**	**n/a**
	2012 London Cast	*EM*	*A♭M*	*n/a*
Live recordings	**1983 Indiana University Opera**	**EM**	**EM**	**EM?**
	2000 New York Philharmonic	**EM**	**EM**	**EM?**
	2001 San Francisco Symphony	EM	EM	D♭M
	2014 Live from Lincoln Center	*EM*	*A♭M*	*D♭M*

*Library of Congress Catalog: "[A]nnotated corrections made by…David Charles Abell, who conducted a run of the play at the Théâtre du Châtelet, Paris, in 2011. The corrections were personally approved, in 2011, by both Sondheim and [orchestrator Jonathan] Tunick."

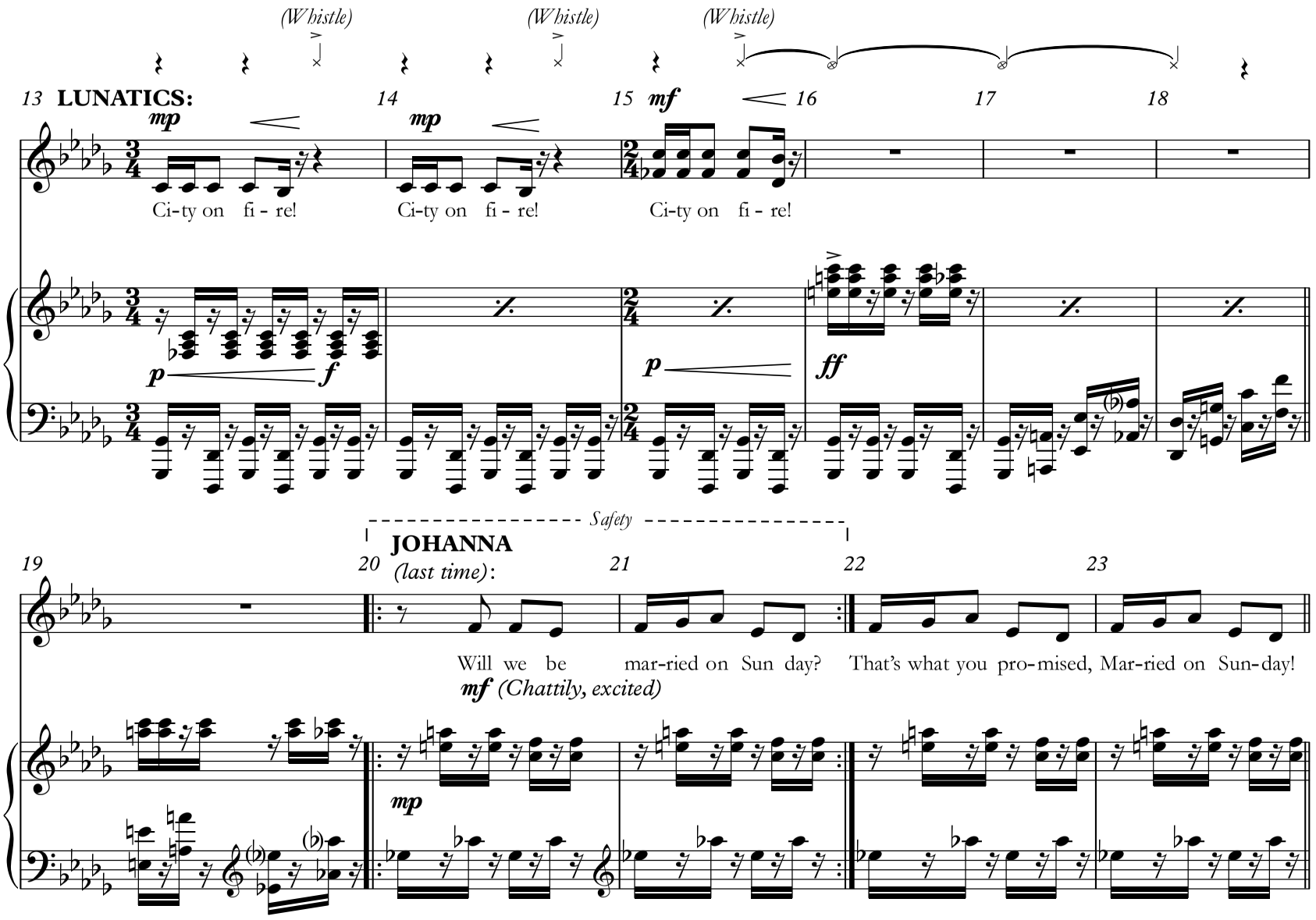
"City on Fire!"

And the rightmost column in the above table shows that "City on Fire!", the beginning of the show's end, has a similar discrepancy. The piano-vocal score has Johanna entering in D♭ Major; but in the Original Broadway Cast Recording, Johanna's disruption is in E Major—and possibly in several other live performances, as well. The uncertainty about overall key comes from the orchestra. In both versions, the orchestra plays the exact same notes—yet Johanna is singing in two different keys (compare m. 20 in Ex. 2.22 and Ex. 2.23, the latter of which matches the beginning of "Kiss Me!").

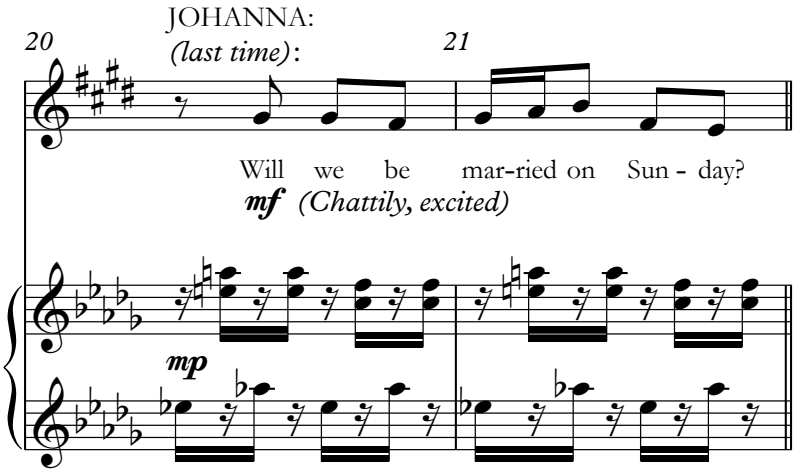
As the above table shows, Sondheim originally wrote "Kiss Me! (Parts I and II)" and its reprises in D♭ Major. I first learned this from Sondheim's archivist, Peter Jones, who provided some valuable context. By the date of the Sitzprobe for the original production, "Kiss Me" and its reprises were all transposed up three half steps to E Major. Neither Sondheim nor Jones has a complete account for why the original cast recording and original vocal score have this discrepancy. The timeline remains hazy for now, but for the reprise in "Pretty Women," Jones cited considerations of vocal range and volume, and Sondheim mentioned that the proximity of Anthony's melody in A♭ to the Judge and Todd's music provides a stronger clash than the recorded key of E.

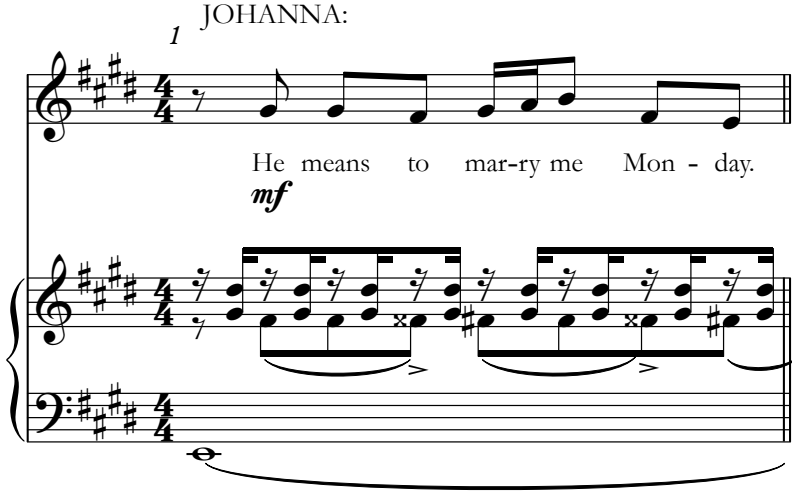
I would not be surprised if the original rental materials for *Sweeney*, which I have not seen, did notate the reprises for "Kiss Me!" in E Major, and they were changed while the published score was prepared. And of course, these passages are far apart from each other, and incredibly short—in some recordings, we hear just a few notes of Anthony's disruption before Judge Turpin cuts him off.

Example 2.22. Johanna's entrance in "City on Fire" (in the vocal score): Reprise-as-disruption. Source song: "Kiss Me!"



Example 2.23. Above: Johanna's reprise-as-disruption in the OCBR; Below: Johanna's melody in "Kiss Me! (Part I)."





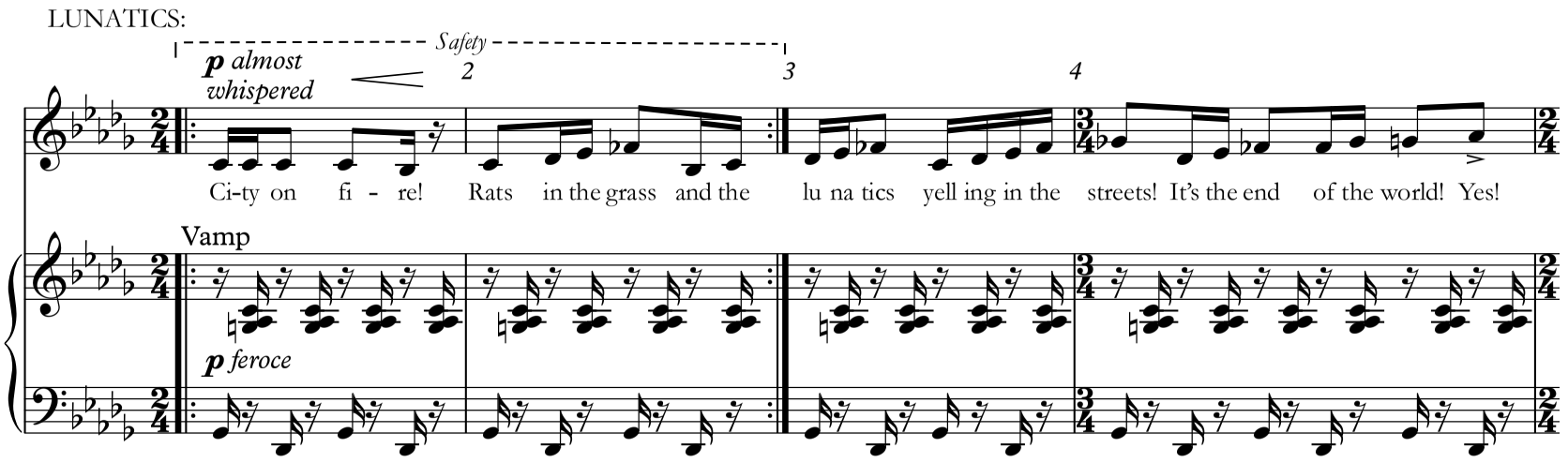
But my interest comes from understanding what kinds of disruptions we hear. It is still common for recordings to have both reprises of "Kiss Me!" in E, reflecting not just a disruption when Anthony and Johanna sing their reprises, but also a tonal analogue to their self-absorption by remaining stubbornly fixed. And in performance, a transposition by third will make a singer take a very different approach to their music—especially if Anthony, a tenor or high baritone, is singing up to a sweet spot in his register; or Johanna, a soprano, is descending to the basement of her range. During each disruption I sense the frustration and futility of the situation. A consistent

key compounds this sensation by an insistence to return to as much of the original music as possible; a change in key compounds it by shifting the original music to vocal extremes.

Johanna's reprise is not quite as drastic a disruption as Anthony's at the end of "Pretty Women." In some ways, the transition between "City on Fire!" to the reprising passage of "Kiss Me!" bears resemblance to the transition during the reprise-as-introduction of "My Friends" at the beginning of "Pretty Women." At Johanna's reprise during "City on Fire!", Sondheim maintains the same key signature into the reprising passage, even though the "City on Fire!" melody is primarily octatonic (see Ex. 2.24), and "Kiss Me!" is diatonic. And as Example 2.22 shows above, the refrain of "City on Fire!" is identical to the bracketed rhythm in "Kiss Me!"—which Sondheim takes advantage of in Johanna's reprise. At m. 23 of "City on Fire," Johanna's melody would descend down to C and continue on eighth notes if it reprised her tune exactly. Instead, Sondheim fragments the two-beat rhythmic cell of mm. 21–22 and repeats it an unexpected third time. Johanna accelerates the closing line of the "City on Fire!" chorus from mm. 13–15, during which a whistle punctuates each fragment for an extra beat.

By the time Johanna sings the melody from her duet with Anthony, his disruption at the end of Act One has twisted the tune's emotional tenor, while maintaining its urgent circumstances. But the difference in kind makes her reprise alarming. Anthony has just rescued Johanna from Fogg's asylum, where Judge Turpin sent her after Anthony's own poorly-timed outburst. During the escape, Johanna grabs Anthony's pistol, and she shoots and kills the asylum owner. With no one guarding them, the rest of the asylum's prisoners—the "Lunatics" that sing the "City on Fire" tune in mm. 1–15—flee. Anthony's rescue plan has now gone awry twice: first, in hasty miscalculation, he revealed it to Judge Turpin. His scheme to get into the asylum was elaborate by comparison: Sweeney Todd has trained him to pose as a wigmaker, giving him a way into the asylum. While this rescue is successful, it descends into chaos. As Anthony and

Example 2.24. Opening of "City on Fire!"



Johanna are running back to Todd's barbershop, Johanna's reprise does not only fit in a bit too well with the Lunatics' music around them; it also reminds Anthony of his pivotal mistake. As the score's stage directions indicate, he can only look at her "unbelievingly."

If Johanna only sang the eight pitches of mm. 20–21 over and over again, it may have been a direct parallel to the first time she appears in Fogg's Asylum, in #20A, "After 'Johanna' (Act II)." During these three measures, Johanna sings the title line of "Green Finch and Linnet Bird" (#6) three times in a row, and that is where the musical recall ends—but it is enough for Anthony to hear her, recalling the stage action of the first time he meets her, at the boundary between "Green Finch" and "Ah, Miss." To call the repeated fragment of #20A a "reprise" may stretch the definition, especially if all Johanna sings is the title line over a static, half of the verse entirely and straight to the refrain. Here, Johanna wills a reprise of the song that signaled the turning point in their relationship in the first act through brute, solo force.

Because these two examples of disruption have the same source song, it is useful to consider how their difference in length does not require a categorical distinction between these two experiences of musical recall—but it does add another layer to Anthony's poor timing at the end of Act One. Sondheim writes in four measures of "Kiss Me!" in the reprising passage, though in most cases Anthony only performs two at most. This scene, though, has immediately followed Anthony's quartet with Johanna, the Beadle, and the Judge. From Anthony's perspective, he is not singing a reprise in new circumstances; he is singing an encore. From a global perspective, this entire scene is a chain of overlapping passages of musical recall: "Kiss Me" and "Ladies in their Sensitivities" interlock all the way from #13 through #16A. At Anthony's entrance in m. 76, Sondheim has established a musical pattern in which a reprise of "Kiss Me!" is objectively possible in this passage—and yet it so contravenes the dramatic circumstances that it cannot be sustained for even as long as Sondheim has written it into the score.

Even though these reprises-as-disruption are fragmentary, the schism between the reprising passage and the song in which it takes place is strong enough to provides the possibility of a distinct musical number. Yet in "Pretty Women (Part II)," Anthony's reprise of "Kiss Me" fades out immediately when the Judge recognizes him; and in "City on Fire!", Johanna's reprise of the same song is surrounded by the Lunatics' singing of an identical chorus before and after. While occurrences of this type do not seem to depend on specific formal units within songs (as opposed to the reprise-as-introduction and -resolution), it is helpful to consider how other music around each passage is recalled more smoothly, so that the disruption itself is as potent as possible.

Emerging Reprise

The last pair of examples center on *Sweeney*'s Act One finale, which immediately follows the failure of Todd's plan to kill Judge Turpin, and ends by bringing to life the original production's iconic caricature. This scene hinges on the dramatic and musical contrast between the songs "Epiphany" (#17) and "A Little Priest" (#18). "Epiphany" is Todd's mad scene: it lurches from one thematic fragment to the next, and revels in volatile uncertainty. "A Little Priest" is pure musical comedy: Mrs. Lovett begins a "list song" in the style of a conventional music-hall waltz, which Todd joins soon after.

This musical contrast reflects the dramatic circumstances of the finale, in which both characters experience a crucial moment of recognition. In "Epiphany," Todd expands his target for revenge from the Judge alone to as many people as possible. In "A Little Priest," Mrs. Lovett suggests that Todd's victims can be ground into food for her ailing pie shop; their "list" imagines the consistencies of people from different professions.

These moments of recognition take place during similar *emerging* reprises. These passages are toward the start of each song, but the reprises are musically distinct from reprises-as-introduction in two ways. First, each song does not *begin* with a recognizable reprise; it only crystallizes after another phrase has ended, heightened by a contrast of metric freedom giving way to metric strictness. Second, during the reprising passage, Sondheim spins out the lyrical and musical material to simultaneously (1) complete an unresolved thought and (2) correct a metrically unstable passage of the source song that it is recalling. This blend of events makes the emerging reprise a culminating point of the introduction, a passage from which the dramatic tension radiates before and after.

The similarity in the construction of these passages is all the more striking given the affective differences described above between these consecutive showstoppers. Yet this

similarity shows Mrs. Lovett, whose reprise comes *second*, not just having a moment of recognition on her own. She is also using a new strategy, compared to the rest of the act, to bring herself into Todd's world: Instead of using Todd's music, she adopts his musical way of thinking. During the introduction of "Epiphany," Mrs. Lovett's four measures of music, an oblique attempt to calm Todd's musical and emotional fury, fail—giving way to his revelation through his emerging reprise, and resulting in him being nearly unresponsive at the end of the number. But—given the tableau at the Act One curtain—during the introduction of "A Little Priest," she makes the right decision.

"Epiphany"

In "Epiphany," the emerging reprise occurs at the very end of the introduction (mm. 1–21), when Todd recalls the recit that frames "The Barber and His Wife" (#2A). The entire passage plays on reminiscences of Todd's "Nemesis" motive, as Banfield labels it—the dissonant instrumental wedge that first appeared at the end of "London" (#2—see Ex. 2.25). The top of the form diagram in Table 2.7 shows more specific correspondences between the music in the introduction and the rest of Act One: along with "The Barber and His Wife" is "Wait" (#12), Mrs. Lovett's song encouraging Todd to be patient while he waits for the Judge to arrive; plus "Pirelli's Death Underscore" (#12B), when Todd kills his blackmailing rival.

As the "Nemesis" motive opens "Epiphany," reflecting Todd's mounting fury, he blurs the boundary between speech and song. The clash between bass and upper voices in the accompaniment from mm. 1–9 presents metric ambiguity: there is no bass until m. 4/4.1, and the next attack is on m. 7/3.2. Mrs. Lovett's melody in m. 10 is the first *vocal* reprise—a reprise-as-disruption of "Wait" (see Ex. 2.26). In contrast to the image of the central couple at the end of this scene holding hands, this passage is Mrs. Lovett's first—failed—attempt to get Todd to

Example 2.25. The "Nemesis" motive in "No Place Like London," in its full melodic appearance (though with chromatic parallel motion, rather than an outward wedge).

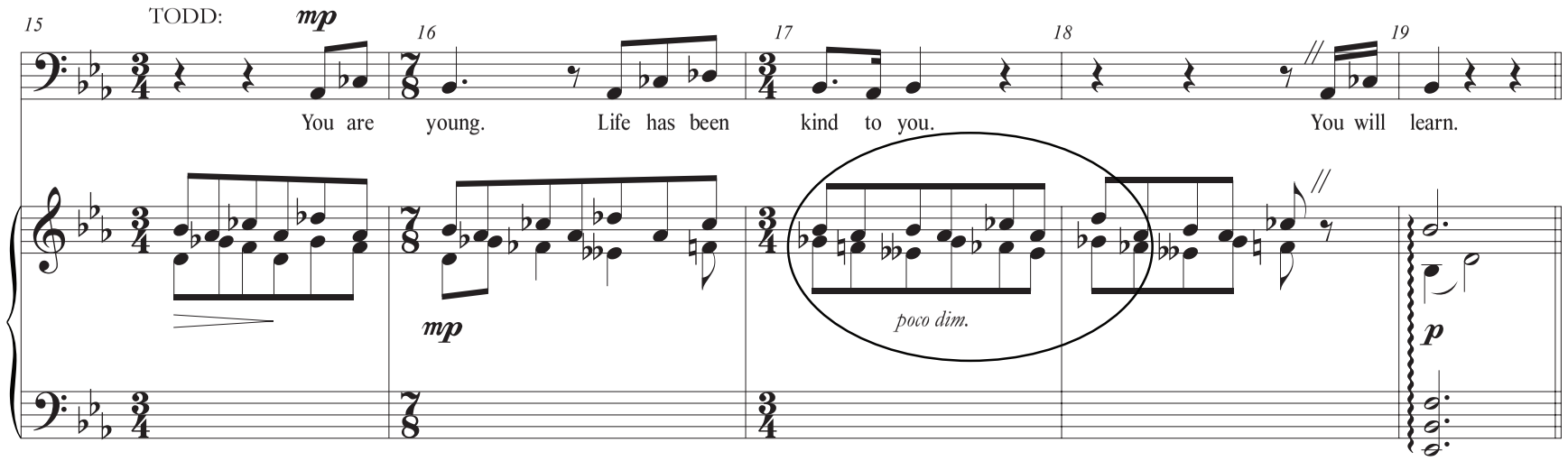
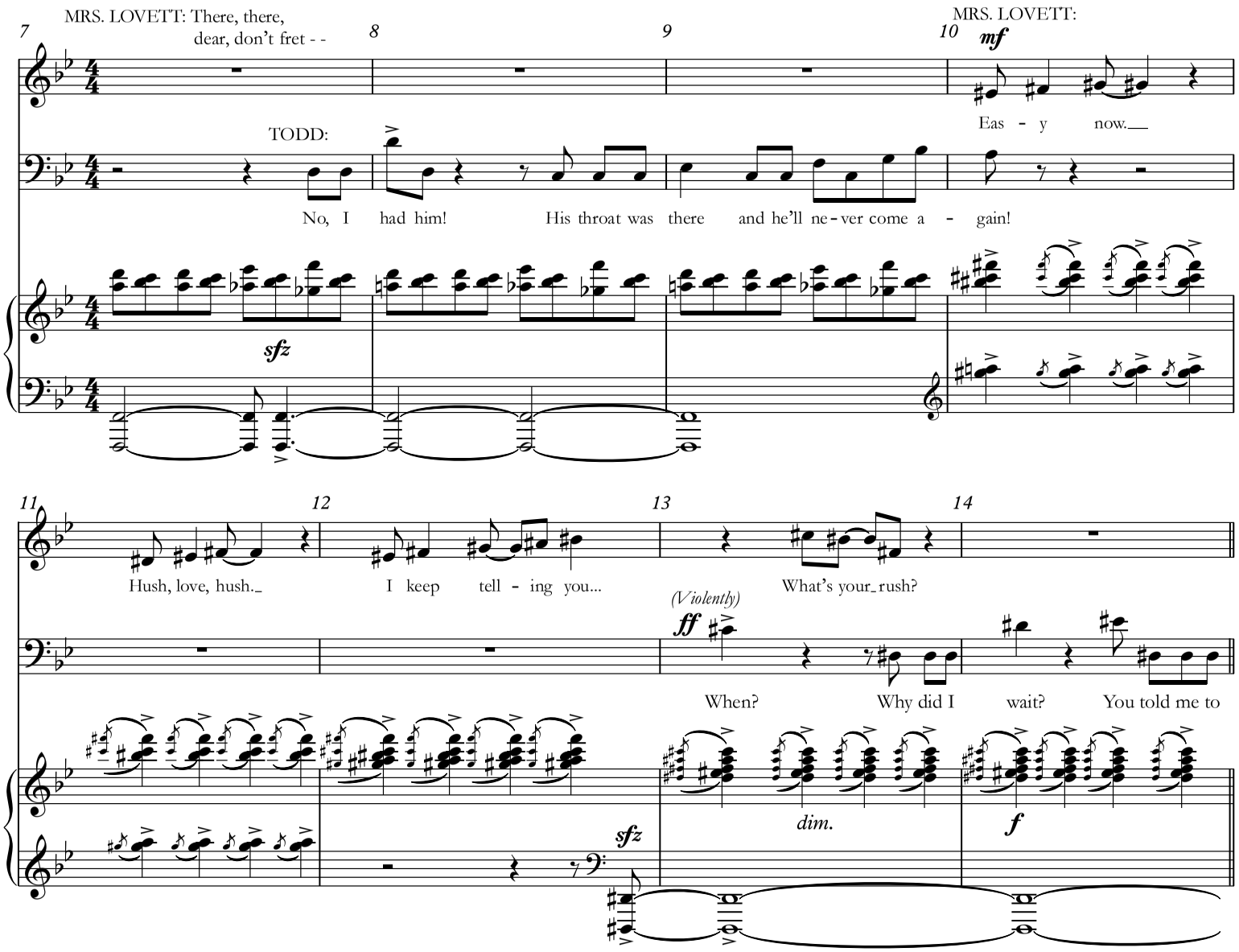


Table 2.7. Form diagram for the introduction of "Epiphany" (#17).

"BARBER" / "WAIT" [Strings/celeste] (m. 1)	Reprise-as-disruption: "Wait" (m. 10)	…thwarted (m. 13)	**DECLARATION** [Strings/organ:] "Pirelli's Death" (m. 16)
Gm? (Or B♭M?)	D♭M (melody only)	D♯m?	Gm
TODD: *I had him! His throat was bare…*	LOVETT: *Easy now,* *Hush love, hush….*	TODD: *When? You told me to wait!* LOVETT: *What's your rush?*	**TODD:** ***There's a hole in the world like a great black pit…*** **…But not for long!**

Example 2.26. Mrs. Lovett's attempted reprise during "Epiphany": Reprise-as-disruption. Source song: "Wait" (#12).



bring her into his world during the scene; three measures after she begins her reprise, Todd cuts in, accusing Mrs. Lovett of leading him to miss his chance at closure.

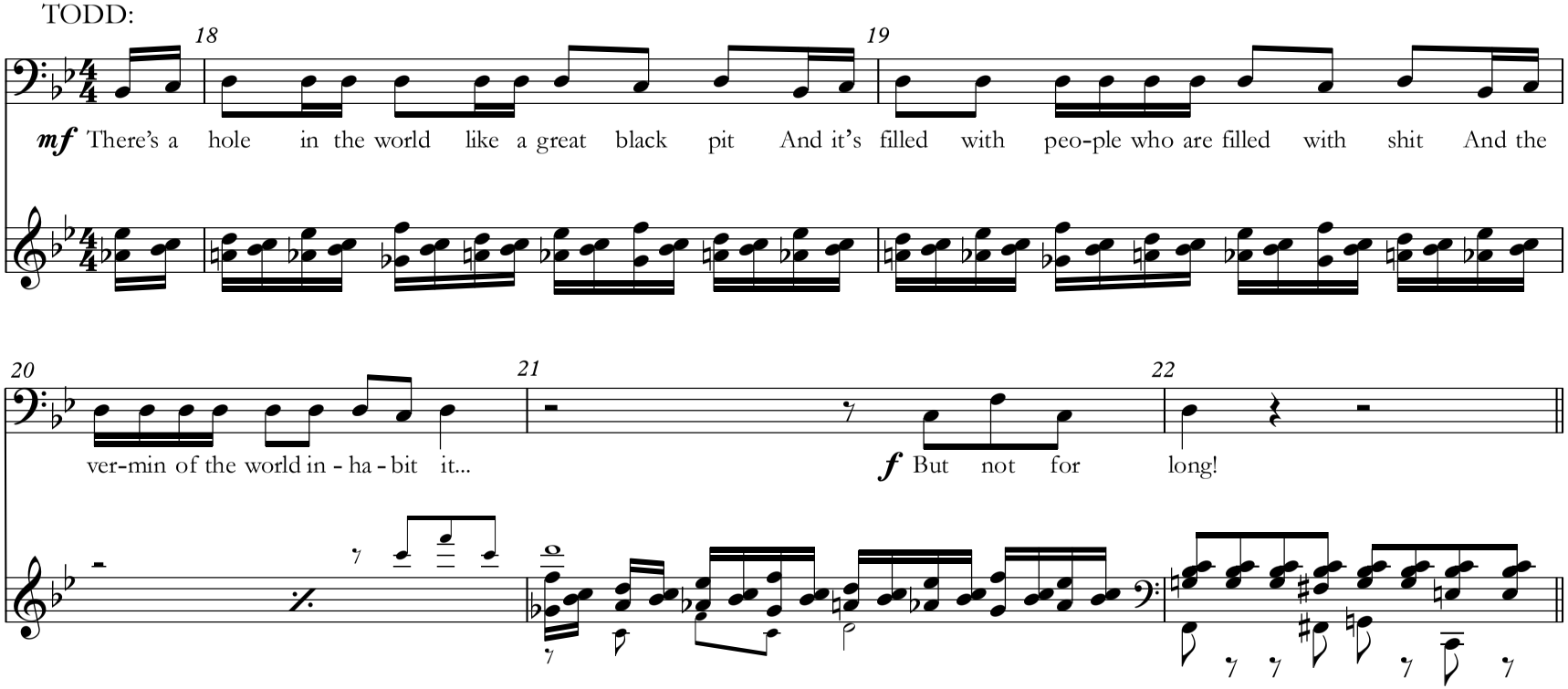
Todd's reprise, which accelerates the "Nemesis" motive (starting at m. 16), recalls the postlude of "The Barber and His Wife." As discussed above, the source passage is the last of three rapid-fire melodies that serve as the introduction and postlude.

While every rhyme in the recit comes at the end of a group of four quarter notes, Sondheim sets each one in a metrically unstable way in "Barber." During the introduction, the first six measures are in 3/2, with a slow-moving accompaniment that repeats every two bars. The two recits also start on different beats: Recit 1 as a pickup to the fourth quarter note in m. 202, and Recit 2 as a pickup to the *second* quarter note in m. 205. In these passages that musicalize Todd's mutterings, the consistent rhythm of each rhyme is at odds with the prevailing meter—both a grouping and a displacement dissonance. During the encore, Sondheim alternates 4/4 and 3/4 versions of the "Nemesis" motive, also a grouping dissonance against Todd's four-square rhymes—but the recitative does start to the pickup of a 4/4 downbeat, an alignment absent throughout the introduction until the emerging reprise of "No Place Like London."

By contrast, in "Epiphany," Sondheim sets up a consistent 4/4 time signature toward the end of the introduction. The reprising passage (mm. 18–22) pauses after the final rhyme from Recit 3, but at the pickup to m. 21, Sondheim begins a chain of four-eighth-note motives every two beats—and Todd completes the thought that originally trailed off in Recit 3 by repeating this melody as the pickup to m. 22 (see Ex. 2.27).

As the song proper gets underway at m. 22, several pitched elements clash. Todd's reprise ends on D, above which the bass alternates between F and C; meanwhile, an inner voice quotes the *Dies irae* chant in E Minor. Yet in the clarified 4/4 meter, Todd's quote of his first song in the show swiftly expands the scope of his vengeance. Is Todd now driven by the grief

Example 2.27. Todd's declaration at the end of the introduction to "Epiphany": Emerging reprise. Source song: "The Barber and His Wife."



that he pours out in "The Barber and His Wife," or the impatience Mrs. Lovett tempers in "Wait," or the bloodlust that underscores "Pirelli's Death"? Just four single-syllable words at the end of the introduction provide the answer: Yes.

Before turning to Mrs. Lovett's response at the start of "A Little Priest," her first attempt at taking control in this scene—the four-measure reprise of "Wait" (#12) at the start of "Epiphany"—deserves further scrutiny in comparison with its source. During

"Wait," Mrs. Lovett's emphasis on strategy and calm casts her in new light from her very first scene, during which she sings the explosive "Worst Pies in London" and heartrending "Poor Thing." But like "Poor Thing," "Wait" is an attempt by Mrs. Lovett to bring herself closer to Todd.

In her first scene, as discussed above, she recounts a story Todd only knows the start of in order to confirm his identity; the reprise-as-introduction takes Todd's vocal melody from "The Barber and His Wife" as its source. In "Wait," she transforms a different piece of musical material we associate with Todd: she sings a softer version of the "Nemesis" motive. The introductory underscore of #12 (mm. 6–24) repeats this motive in different time signatures and durations, capturing Todd's obsessiveness and Mrs. Lovett's objective to quell his agitation. Todd lashes out over having to wait for the Judge, who has promised to visit the shop without giving a specific date—and her song offers a simple message. At her vocal entrance at m. 25, her first three pitches repeat this upper-voice melody, now in a syncopated rhythm. When we first hear this motive in "London," in mm. 15–19, the upper voice B♭-C♭-D♭ ascent traces $\hat{5}$-♭$\hat{6}$-♭$\hat{7}$ in E♭ Minor. In "Wait," though, Sondheim reinterprets the motive's scale degrees at m. 16, when the upper-voice C-D♭-E♭ traces $\hat{3}$-$\hat{4}$-$\hat{5}$ over an A♭ bass that holds for Mrs. Lovett's entrance at m. 25 (see Ex. 2.28 (a) and (b)).

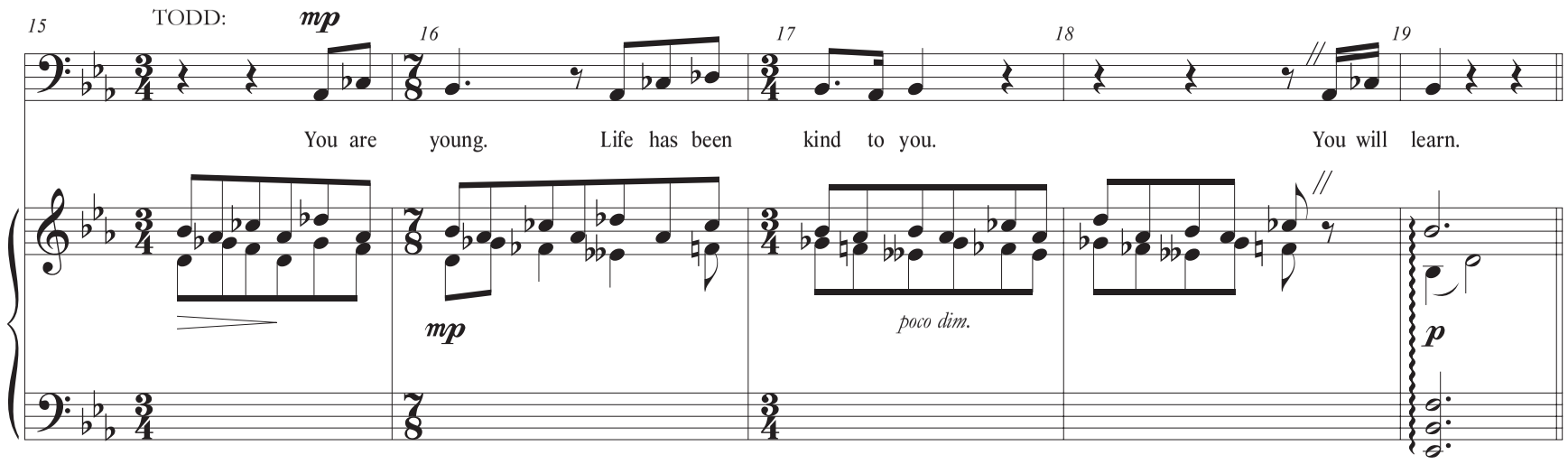
The dissonant chromatic wedge of Todd's motive persists throughout Mrs. Lovett's song: the accompaniment in each phrase is rife with three-note chromatic ascending figures. And each cadence recalls Todd's motive in full, accompanied in the score by specific stage directions: at mm. 31–32, "Todd keeps pacing"; at mm. 44–45, "Todd grows calmer," etc. But during the first eight measures of the bridge (mm. 46–56), chromaticism gives way to a diatonic wash, in which the motive now appears as $\hat{7}$-$\hat{1}$-$\hat{2}$ at the start of each four-measure segment (see Ex. 2.28 (c)). During this passage Mrs. Lovett is changing the subject to decorating the spartan shop with

flowers—taking Todd's motive as far as it can go from its original meaning. But Todd brings the subject right back to the Judge at the transition back into the chorus at m. 57. In the coda, starting at m. 84, she returns to asking about flowers—and her melody even more directly resembles Todd's motive. Only at the very end of the song does her plan to convince Todd to forget about his target take hold. And it doesn't last long: immediately after her solo, Anthony enters the shop and reveals his infatuation with Johanna, the circumstances that lead directly to his later disruption at the end of the act.

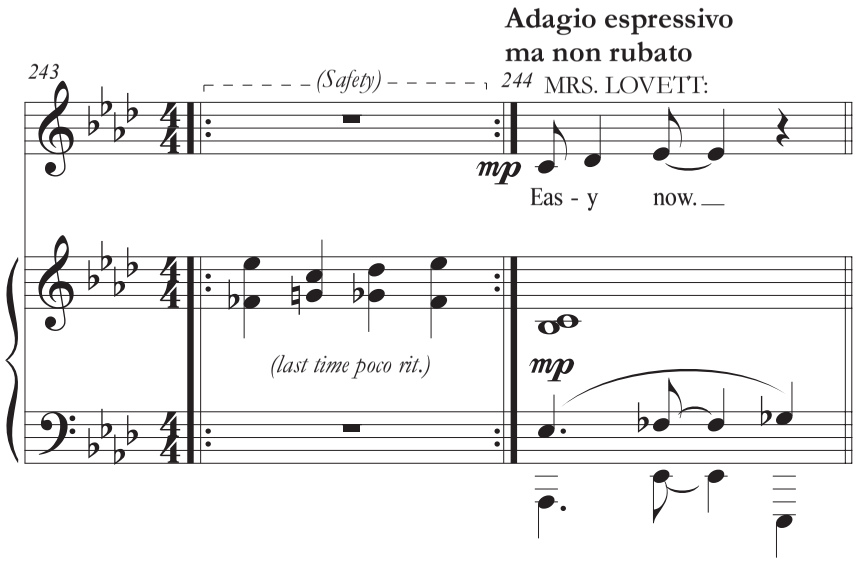
Yet "Wait" once again shows Mrs. Lovett's encroachment into Todd's musical world. Compared to the brief reprise-as-introduction in "Poor Thing," the motivic transformation in "Wait" pervades every section of the song. This musical narrative expresses Mrs. Lovett's incrementally closer relationship to Todd, running parallel to Todd's own dramatic quest for vengeance growing more tangible.

Both of these narratives are on the verge of collapse at the start of "Epiphany," and Mrs. Lovett's reprise-as-disruption of "Wait" is her failed reminder of her earlier musical ingratiations. Every aspect of Mrs. Lovett's entrance is askew in comparison to the source song. Ex. 2.28 (b) and (d) compare mm. 24–25 of the source song with mm. 9–10 of the reprising passage. In "Wait," Sondheim writes a vamp to prepare Mrs. Lovett's entrance as a calculated response to Todd's impatience; and when she begins singing, the accompaniment parallels the three-note upward ascent. In the "Epiphany," her vocal entrance at m. 10 elides with the end of his phrase; it begins on the *last* pitch of the revenge motive from m. 9, rather than repeating it directly; and Sondheim accompanies the reprise itself with a Hermann-esque pounding of upper-register clusters. The reprise is musically set to fail—and three measures later, at m. 13, Todd interrupts Mrs. Lovett, and his lyrics—"When? Why did I wait? <u>You</u> told me to wait! Now he'll never come again!"—articulate the very stakes she had tried to assuage during her solo.

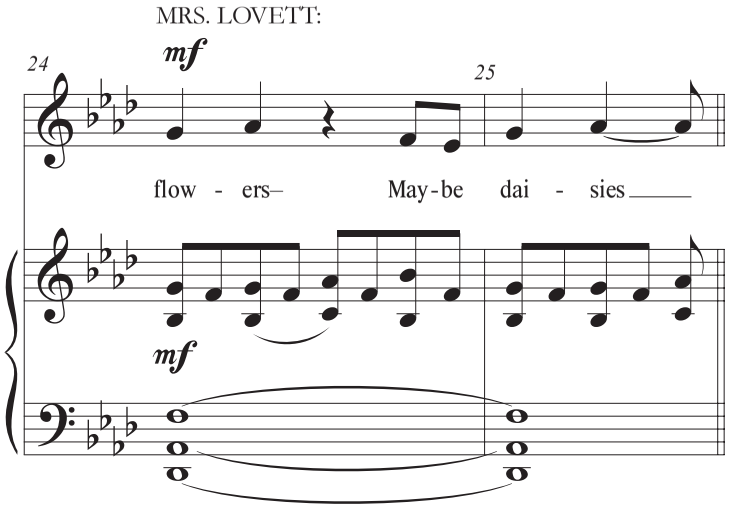
Example 2.28. (a) The "Nemesis" motive from "London" (#2)…



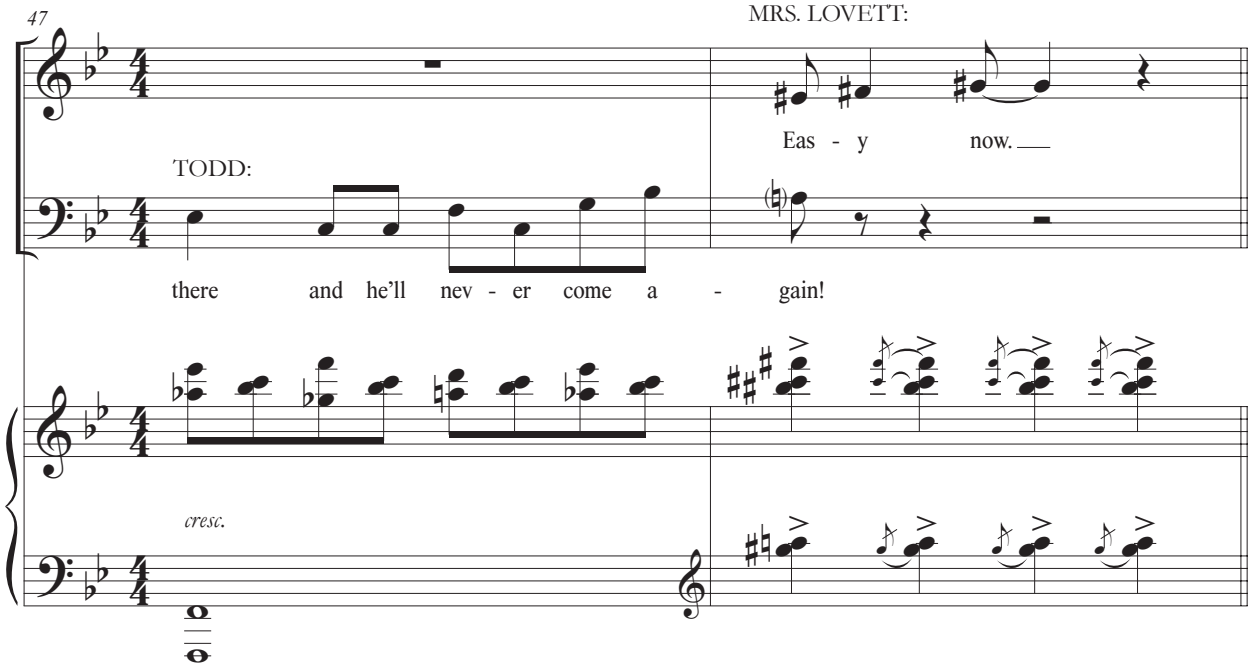
(b) …Reinterpreted in "Wait" (#11) under the melody at Chorus 1…



(c)…and in the accompaniment of the Bridge…



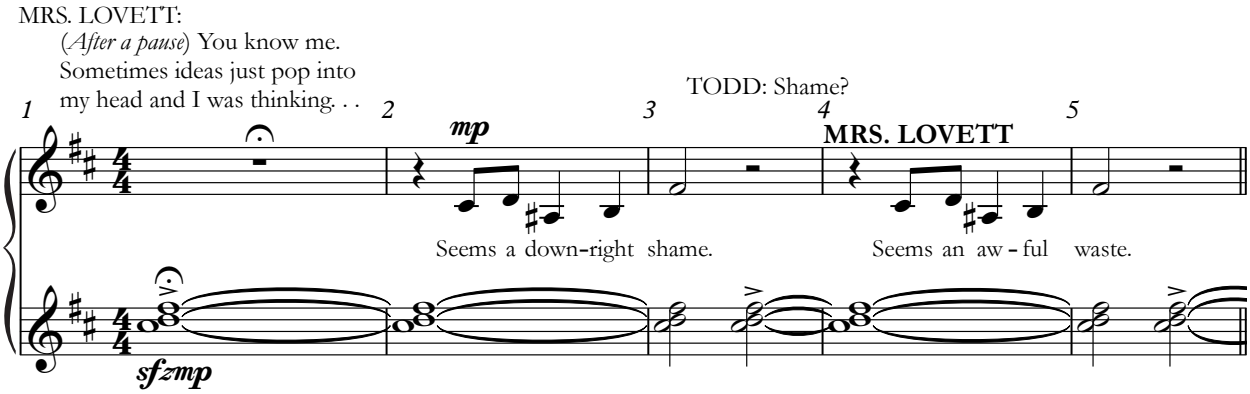
Example 2.28, continued. (d) …And reprising "Wait" (#11) as a disruption in "Epiphany" (#17).



"A Little Priest"

In "A Little Priest," Mrs. Lovett shifts musical tactics. Her own emerging reprise of "The Worst Pies in London" evokes Todd's moment of recognition that had, at the start of "Epiphany," seemed like it would leave them isolated from each other. Todd reprises the recitative of "The Barber and His Wife," singing it for the first time in front of Mrs. Lovett—but Mrs. Lovett quickly brings herself back in Todd's best graces in a scene that heightens her imagery from their first meeting, one level above where they first met. She comes up with her macabre plan as soon as the song begins, but it's through the introduction that she convinces Todd to go along with it. It does not take much—she even takes on an air of being undeterred by Todd's catharsis. She begins with more immediate concerns, pointing to Pirelli's corpse, still in the trunk, and haltingly calculates the cost of his body never being recovered against the fact that, as she puts it, "Business needs a lift." Through this recit-like opening, though, Todd remains unresponsive (see Ex. 2.29).

Example 2.29. Opening of "A Little Priest" (#18).



Her point does not resonate until her reprise of "The Worst Pies in London"—which is fairly early in the introduction (see Table 2.8). The verse of "Worst Pies" that this section recalls (see Ex. 2.30) is metrically mischievous—due in part to added eighth-note grunts as Mrs. Lovett overworks a lump of dough while interrupting her own singing about the state of business. In the first half of the verse's opening phrase (mm. 39–40), these grunts briefly hint at compound meter; in the second half (mm. 41–42), Sondheim removes a quarter note, and he *confirms* the compound meter by rewriting the affected measure in 6/8 before returning to 4/4 in m. 43.

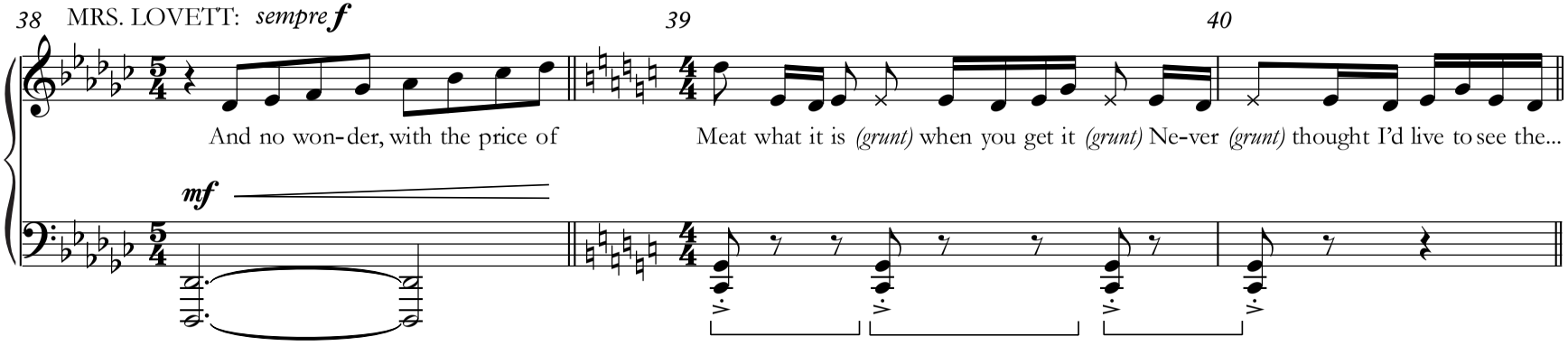
Table 2.8. Form diagram for the introduction of "A Little Priest."

RECITATIVE [Strings] (m. 1)	**CLARIFICATION** "Worst Pies" (m. 19)	*cont…* (m. 29)	*cont?…* (m. 41)	SONG PROPER? Refrain (m. 57)
Bm (Elided IAC)	BM→GM	→F♯M~…	V/E♭M	V/E♭M (PAC)
LOVETT: *Seems a downright shame…* TODD: *Shame?*	**LOVETT:** ***I mean, with the price of meat, what it is…***	LOVETT: *(Mrs. Mooney and her) pie shop.*	TODD: *Mrs. Lovett, what a charming notion…* LOVETT: *Well, it does seem a waste.*	TODD: *For what's the sound…* LOVETT: *What, Mr. Todd…*

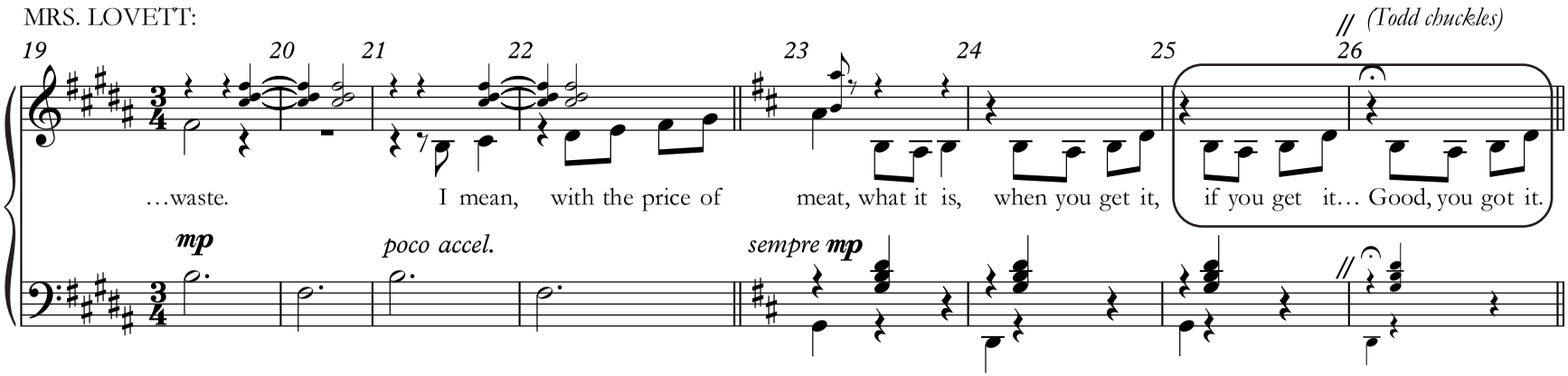
By contrast, Mrs. Lovett's lyrics at the reprise in "A Little Priest" are insistent, as she clarifies her plan to Todd (see Ex. 2.31). And to complement this, Sondheim holds firm to triple-groupings for the rest of the reprise, augmented from 6/8 to 3/4. And like Todd's reprise, Mrs.

Lovett needs only a few additional words, barely adjusting each lyrical fragment. This is all she needs to show that she is *no longer* scatterbrained; she is single-minded.

Example 2.30. "The Worst Pies in London" (#3), Verse 2.



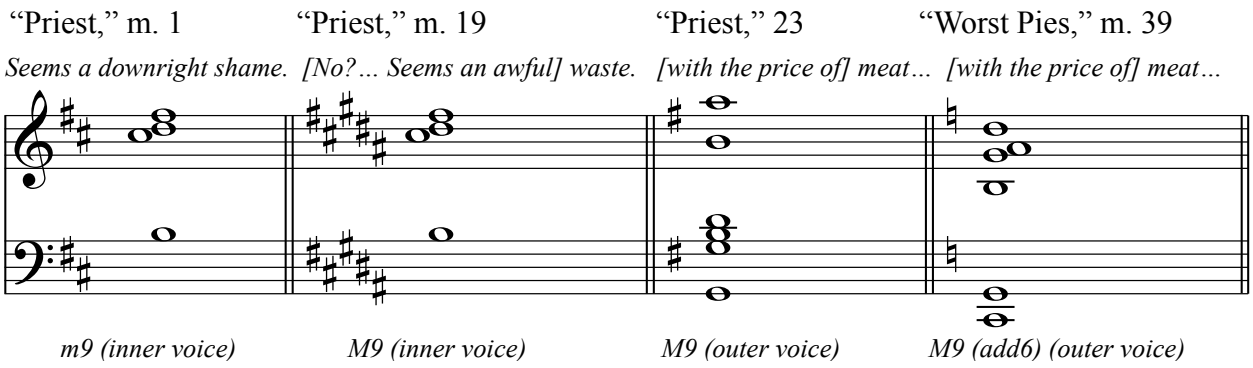
Example 2.31. Mrs. Lovett's clarification in the introduction of "A Little Priest": Emerging reprise. Source song: "The Worst Pies in London."



On one hand, the similar use of direct lyric repetition at dramatically crucial moments—when Todd and Mrs. Lovett both signal the radical shifts that propel the plot of Act II—is unnerving when considering that these reprises come from each character's first song of the show. Both Todd and Mrs. Lovett make a simple "correction" to achieve this shift, calling into doubt just how radical it is. Just as shocking as the conclusions that these characters reach at the *end* of Act I is how close they both were, from the start of the show, to their apparent revelations.

On the other hand, Mrs. Lovett's reprise does not come out of nowhere. Her lyrics are full of tact and innuendo until the reprise makes the connection inescapably clear. Meanwhile, as Ex. 2.32 shows, the opening sonority of the introduction and the downbeat harmonies at the vocal reprise are closely related, bridged by the IAC in m. 19—a rootless Bm9 at m. 1, giving way to a BM9 at the cadence, giving way to a GM9 at m. 23—a *musical* innuendo, preparing the punchline of her lyrical return.

Example 2.32. Comparison of sonorities in the introduction of "A Little Priest."



We are hearing the second emerging reprise in two musical numbers, again with a musical correction and lyrical completion of its source song—but Mrs. Lovett's reprise is subtler than Todd's. She *brings* him to understand her by adapting the reprise type that synthesized his breakdown in "Epiphany." Given that these two songs share no music and seem to be dramatic and affective opposites, Mrs. Lovett's use of emerging reprise tells us something more about her

character. That Todd has been so close to all-out fury from the start of the show seems obvious. That Mrs. Lovett has been so close to cunning, adapting different forms of recall throughout the act until she mimics Todd's form of expression through song, is more disconcerting.

Finales

Perhaps no two numbers better demonstrate the use of considering musical unity beyond thematic similarity than the final scene of Act One. As mentioned above, the end of "A Little Priest" inspires the primary artwork from the original production of *Sweeney Todd*. The caricature shows Todd, swinging his razor high above his head; and Mrs. Lovett, clutching her rolling pin in one hand and Todd's coattail in the other. Both of their mouths are open wide, presumably singing, though their expressions suggest different vocal qualities: Todd's a fervent shout, Mrs. Lovett's a measured lyricism. Blood covers Todd's hands and razor, as well as Mrs. Lovett's apron.

This image sums up the scheme that unites these two characters in the show. But opposing forces seemingly guide this scene from all sides—indeed, a number of scholars have singled out this scene as an exemplar of Sondheimian musical drama, highlighting the juxtaposition of operatic mad scene and bawdy music-hall waltz. Raymond Knapp identifies it as part of a pattern that recurs through the show: First, Todd "scare[s] the hell out of [the] audience"; then, Mrs. Lovett offers "comic rescue."[14] Stephen Banfield treats the duality organically, first emerging from the emotional "essay in binary opposition" of "Epiphany," and coalescing during the refrains of "A Little Priest" when Mrs. Lovett's melodic material contrasts

[14] Raymond Knapp, *The American Musical and the Performance of Personal Identity* (Princeton, NJ: Princeton University Press, 2006), 333.

with Todd's square-rhythm declarations.[15] Scott McMillin sees the characters' singing styles as the main reason this sequence is the "height of incongruity in dramatic literature": Mrs. Lovett's waltz "take[s] over from Sweeney's passion for revenge."[16] And Sondheim writes that he was reluctant to allow an applause break between numbers; for him, a direct segue after Epiphany "makes what happens next explosively funny."[17]

Yet the scene culminates unequivocally with the characters united in purpose, and this starts with Mrs. Lovett's careful emerging reprise to draw Todd's attention. With musical and dramatic unity seemingly opposed at the surface, Mrs. Lovett's deeper motivations and connections come through as she achieves what she had previously attempted by only recalling and imitating Todd's music.

The dramatic impulse behind Mrs. Lovett's shift in musical tactic at the end of Act One resonates in the musical juxtaposition at the end of Act Two. In the final scene, Todd sits in the bakehouse of the pie shop after he has thrown Mrs. Lovett into the oven. A sin of omission was her death sentence. Todd recognizes the Beggar Woman as his wife Lucy, but only after he has murdered her in the chaos of a final chance to exact revenge on the Judge. In his grief, Todd sings a standalone reprise of "The Barber and His Wife," last heard in the introduction to "Poor Thing" at the start of Act I. After Todd sings his final phrase, Mrs. Lovett's devoted shop assistant, the child Tobias, kills him at the same time that Anthony and Johanna run into the bakehouse with the police and discover the carnage. The cast sings the "Ballad of Sweeney Todd" a final time, out to the audience, starting with the characters who are still living and then adding Todd's victims.

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[15] Banfield, 306–07.

[16] McMillin, 197.

[17] Sondheim 2010, 355.

This juxtaposition, at its surface, satisfies the music-theatrical conventions of a finale by bookending the music from the start of the show. But the musical contrast is, like the end of Act One, dramatically clarifying. Of those who survive Sweeney Todd, none of them know his identity as Benjamin Barker. Todd's reprise reminds us that he is the last person who knows his and Lucy's past, as well as what motivates his revenge. The ballad, on the other hand, grows progressively more menacing, which does not line up with the story we have just seen. But if the people of Sweeney Todd's London will retell the events of the show, it will surely be through the thrilling ballad. Attending the tale of Sweeney Todd is all they can do, because everyone who knew the story of the barber and his wife is dead.

CHAPTER 3
SOLO-TO-ENSEMBLE REVERSE REPRISE IN *MERRILY WE ROLL ALONG*

Figure 3.1. Cast of characters (*in order of appearance*).

Mary Flynn……..Novelist/critic
Franklin Shepard……..Composer/film producer; Mary's friend since 1957
Gussie Carnegie…….Broadway star; Frank's second wife; Joe's ex-wife
Charles Kringas…….Lyricist/playwright; Mary's friend since 1957; Frank's friend since school
Joe Josephson…….Broadway producer; Gussie's third husband
Beth Spencer……..Actress; Frank's first wife

Figure 3.2. List of works referenced/performed/produced (*from latest to earliest*).

1980: *Darkness Before Dawn.* Frank's blockbuster film.

ca. 1973–80: Charley's Pulitzer Prize-winning drama. Title unknown.

ca. 1964–66: *Sweet Sorrow.* Frank and Charley's second musical, starring Gussie and produced by Joe.

1964/73: *Musical Husbands.* Frank and Charley's first musical/film adaptation, also starring Gussie.

ca. 1962–66: Mary's commercially and critically successful debut novel. Title unknown.

1959–60: *Frankly Frank.* A revue starring Frank, Charley, and Beth, in collaboration with Mary.

Unwritten: *Take a Left.* Frank and Charley's musical based on Charley's play, *Pretty Politics.*

"Sing 'Em Your Song": What Sounds Like a Reprise?

The Act Two marriage scene in *Merrily We Roll Along* encapsulates the musical's thematic bittersweetness. Franklin Shepard, a young composer, is marrying Beth Spencer, a singer in the modest revue he has written with one of his best friends, the lyricist/playwright Charles Kringas. Their vows take the form of a song, "Not a Day Goes By." This ballad is what Sondheim calls a "reverse reprise" of Beth's solo from Act One, which she sings during the custody hearing for their son:

FRANKLIN
Do you still love me?

BETH
Not a day goes by,
Not a single day
But you're somewhere a part of my life,
And it looks like you'll stay.

Merrily unfolds backwards in time, from 1980 to 1957. It is a radical departure in setting, tone, and style from *Sweeney Todd*—just as *Sweeney* was from its predecessor, *Pacific Overtures.* To paraphrase Sondheim's interviews with Mark Horowitz, whereas we typically hear the "I love you" song in Act One and the "I don't love you anymore and I'm leaving you, darling," in Act Two, *Merrily*'s "topsy-turvy chronology," starting with the dissolution of the main characters' relationships and ending with their inception, reverses these scenes.[1] Given the opposite ordering of events in *Merrily*, we have already seen slices of Frank's second marriage with the diva of his hit Broadway musical, Gussie Carnegie, throughout Act One. When Beth first sings "Not a Day Goes By" outside the courthouse, she is confronting Frank over his affair with her.

Instead of the couple's vows providing dramatic context for the divorce proceedings—obviously later in the book's chronological time—we experience the opposite as the show itself unfolds in run time. I have shown these two ways in which we experience time in Figure 3.3. Each individual scene moves forward in time; they are sequenced in reverse.

But Sondheim has set up this reprise when Beth first sings her solo, as implied by the "I don't love you *anymore*" descriptor. The divorce is our introduction to Beth; we have not seen her in chronologically later scenes. And while the lyrics are biting, this is not a typical rage song: the tune is beautiful.

The surprise, then, is not the tender reprise itself. It is that Beth is not the only one singing; it is not even a duet between her and Franklin. It is a *trio*, between the couple and Franklin's other best friend, the writer Mary Flynn—whose unrequited love we have seen throughout the two decades following his marriage to Beth. Beth begins singing to Franklin; but instead of his expected response in the second line, Mary sings to herself:

[1] Mark Horowitz and Stephen Sondheim, *Sondheim on Music*, 222.

Figure 3.3. List of musical numbers in *Merrily We Roll Along*. Each individual scene runs forward in time. The songs and numbers that comprise the focus of this chapter are in **bold**.

ACT ONE

1 Overture

2 Merrily We Roll Along – Company, Mary, Charley

1980

3 **That Frank – Company, Frank, Mary**

4 Transition 1 – Company

1973

5 **Like it Was – Mary, Charley**

6 **Franklin Shepard, Inc. – Charley**

6a Transition 2 – Company

1968

Multiple modular reprise

7 **Old Friends – Frank, Mary, Charley**
Source song: Like it Was (#5)

7a & 7b **Growing Up (Parts I & II) – Frank, Gussie**

7c Transition 3 – Company

1966

8 **Not a Day Goes By – Beth**

Single modular reprise

9 **Now You Know – Scotty, Tyler, Joe, Jerome, K.T., Mary, Charley, Frank, Company**
Source song: Franklin Shepard, Inc. (#6)

ACT TWO

10 Entr'acte

1964

10a **Act Two Opening – Gussie**

Figure 3.3, continued.

	Single modular reprise
11	**It's a Hit – Joe, Frank, Mary, Beth, Charley** **Source song: Old Friends (#7)**
11a	Transition 4 – Company
1962	
	Multiple modular reprise
12, 12a & 12b	**The Blob (Parts I & II) and Underscore – Company, Gussie** **Source songs: Growing Up (Part I) (#7a)** ***[and "That Frank" (#3)]***
12c	**Growing Up (Act Two) – Gussie** **Source song: Growing Up (Part II) (#7b)**
12d	**The Blob (Part III)**
13	**Good Thing Going – Charley, Frank**
13a	**The Blob (Part IV) – Charley, Frank Guests, Gussie, Joe** **Source songs: That Frank, Good Thing Going**
13b	Transition 5 – Company
1960	
14 & 14a	Bobby and Jackie and Jack & Playoff – Charley, Frank, Beth
15	**Not a Day Goes By (Act Two) – Beth, Mary, Frank** **Source song: Not a Day Goes By (#8)**
15a	Transition 6 – Tyler, Dory
1957–1959	
	Multiple modular reprise
16	**Opening Doors – Charley, Frank, Mary, Joe, First Girl, Beth** **Source songs: Good Thing Going (#13), Old Friends (#7)**
16a	Transition 7 – Beth, Frank Jr., Mrs. Spencer
1957	
	Single modular reprise
17, 17a & 17b	**Our Time (Parts I–III) – Frank, Charley, Mary, Company** **Source song: That Frank (#3)**
18 & 19	Bows & Exit Music

BETH
Not a day goes by,

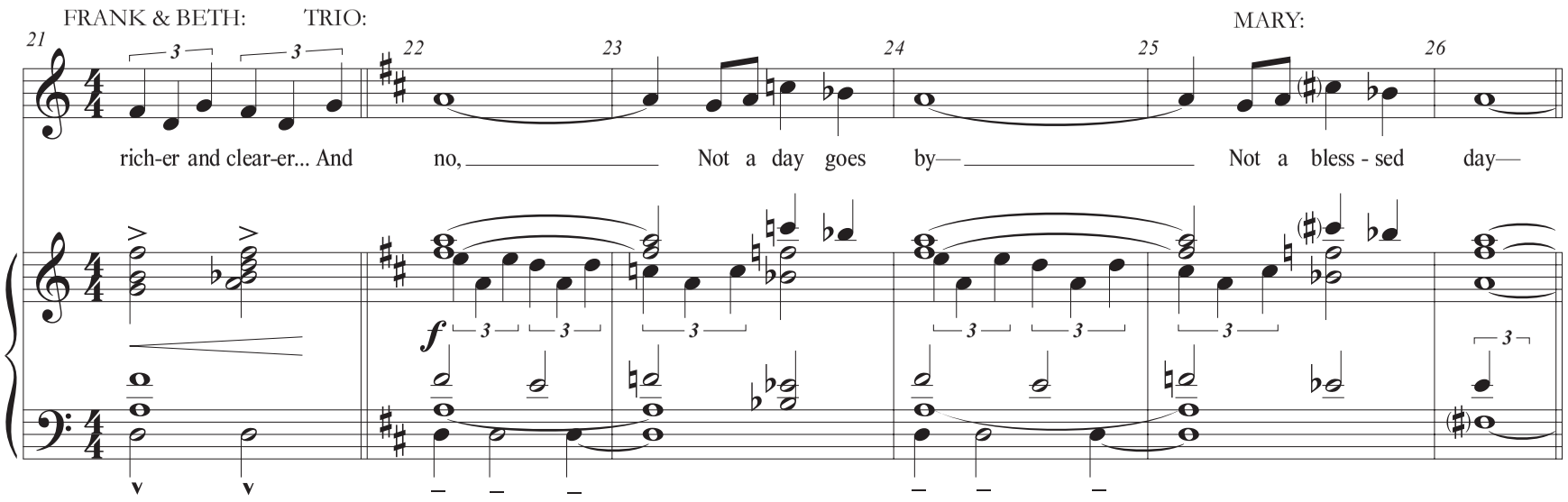
MARY
Not a single day,

MARY, BETH
But you're somewhere a part of my life,
And it looks like you'll stay.

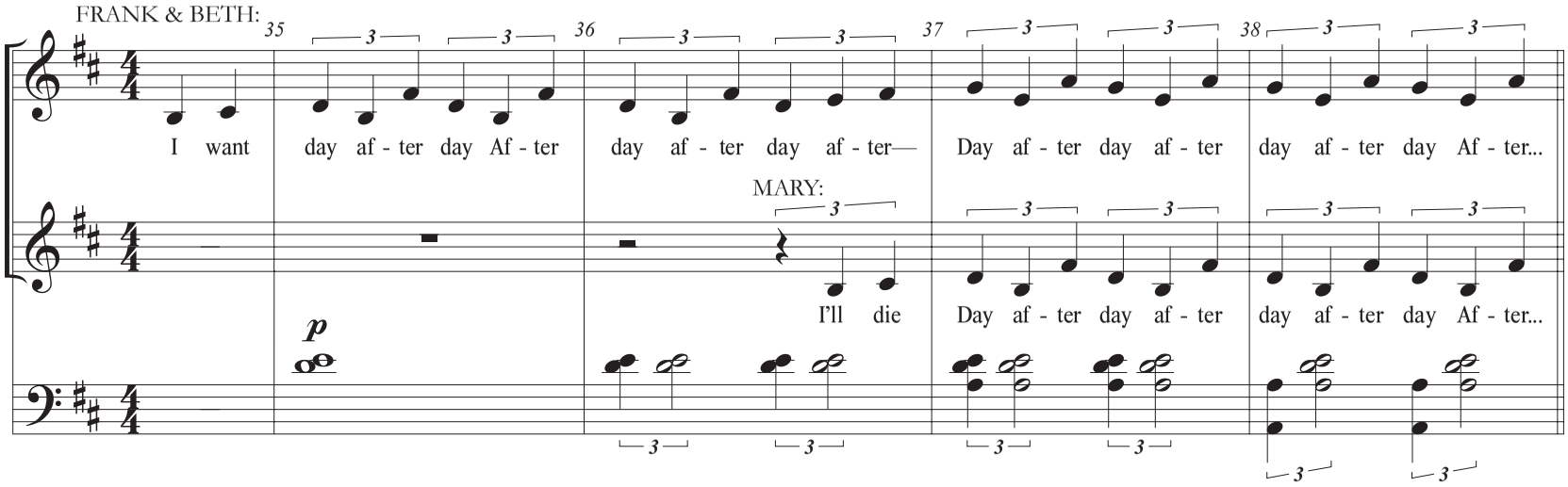
In the second phrase, this dramatic imbalance continues: we finally hear Franklin sing, but it is with Mary. Sondheim brings all three voices together at the song's halfway point. This moment, shown in Ex. 3.1, coincides with a stepwise modulation, as well as a scale-degree transposition of the refrain: "…day goes by," initially set to $\hat{5}$–$\hat{4}$–$\hat{3}$ in CM, is now set to $\flat\hat{7}$–$\flat\hat{6}$–$\hat{5}$ in DM. Mary's reply in the following line reaches the highest pitch of the song on $\sharp\hat{7}$ ("Not a *bles*-sed day"), but in going from three voices to one, Sondheim has turned the melodic apex vulnerable. The only moment of counterpoint is in the final phrase, when Mary interjects parallel to Beth and Frank (see Ex. 3.2). These open fifths and fourths—lasting over two measures—align with Mary's characteristic inelegance, which we have seen to varying degrees up until now.

At its surface, the reversed chronology of this musical is logically sound: there are no events in the "future"—earlier in the musical's run time—that cause events in the "past" to take place. Sondheim has even stated that were the musical to run "in reverse," it would "develop traditionally." Certainly that is true in the overall wedding–divorce trajectory of "Not a Day Goes By." But the full dramatic impact of the wedding in 1960 only emerges because we have already seen the divorce in 1966. We do not need the reverse chronology to feel especially heartbroken by the fate of Beth and Franklin's marriage; we need it to understand the complexity of the marriage from the very beginning.

Example 3.1. Modulation at the halfway point of "Not a Day Goes By (reprise)."



Example 3.2. Parallel counterpoint in the final phrase of "Not a Day Goes By (reprise)."



The sincerity at the heart of the show distinguishes it from the 1934 Kaufman and Hart play from which it was adapted.[2] The play also follows the creative lives of three friends; but producer-director Hal Prince chose to adapt it, in Sondheim's words, as a "cautionary tale" about the value of friendship and the danger of expediency, with Frank, Charlie, and Mary at the center.[3] We can see how Sondheim develops these ideas in "Not a Day…" as a reverse reprise, most directly through Frank—whose affair with the star of his and Charlie's hit Broadway musical leads to the end of his marriage.

Sondheim's reverse reprises allow him to portray the backwards passage of time musically. The return of themes allow us to draw connections from scenes that take place in chronologically later years to scenes that take place in earlier ones. In his "Composer's Note" for the Original Broadway Cast Recording, Sondheim describes this as a device to guide the audience listening experience, priming a greater acceptance of reversed storytelling.[4] And in *Sondheim & Co*, the composer-lyricist describes the "modular" approach he takes in the score:

> You take a release from one song and you make that a verse for a different song, and then you take a chorus from a song and make that a release for a different song, and then you take an accompaniment from yet a different song and make that a verse in another song…it's like modular furniture that you arrange in a living room: to chairs become a couch, two couches at an angle become a banquette.[5]

But if this musical develops traditionally in chronological order, as Sondheim claims, does that mean he makes songs earlier in the run of the musical sound like reprises? Aside from a character singing a standalone fragment of an earlier tune, there is no conventional approach to

[2] Robert Kimball, "Merrily We Roll Along," in *Merrily We Roll Along* Original Broadway Cast Recording, RCA, 1982 (LP: CBL1–4197(S)).

[3] *Finishing the Hat*, 381.

[4] Stephen Sondheim, "Composer's Note," in *Merrily We Roll Along* Original Broadway Cast Recording.

[5] Craig Zadan, *Sondheim & Co.*, 270. Quoted in Steve Swayne, *How Sondheim Found His Sound*, 231.

making a number actively recall a tune we have not yet heard through music—that is, there is no musical equivalent to a character speaking or singing "I remember the song went like this…"

In this chapter I examine how Sondheim uses reprises to generate narrative progression, even as the story moves backwards in time. I offer that the affective incongruity in the 1966 "Not a Day…" is exceptional because of how clearly Sondheim portrays a character remembering music earlier in chronological time. More typical is the new information that we gain when we hear the 1960 reprise. Reverse reprises challenge our assumptions about how the characters in 1980 would, to quote the refrain of the title number, "get to be here."

In my examination of reprise types throughout *Sweeney Todd*, my focus was on excerpts categorized almost entirely by song form. I began with Mrs. Lovett's reprise-as-introduction in "Poor Thing," in which she reveals a history with the title character by recalling his solo from the previous scene, "The Barber and His Wife". I ended with her emerging reprise in "A Little Priest," in which she ingratiates herself to Todd's madness by recalling music the same way that he does within the Act One finale. Each reprising passage uses just one or two phrases of the source song in a new context.

By contrast, I will be discussing how entire songs and musical scenes are put together in *Merrily*. This is in part because the broader study of reverse reprises necessitates an expanded focus compared to the previous chapter. But it is also because music-analytical scholarship is much narrower for *Merrily* compared to *Sweeney*—which is far and away Sondheim's most written-about show for which he wrote music and lyrics. Studies of *Merrily* are almost exclusively found within comprehensive accounts of the composer-lyricist's output.[6]

[6] These include Stephen Banfield's chapter on the musical in *Sondheim's Broadway Musicals*; Andrew Buchman, "'Growing Pains': Revisiting *Merrily We Roll Along*" and Dominic Symonds, "'You've Got to Be Carefully Taught': Oscar Hammerstein's Influence on Sondheim," in *The Oxford Handbook of Sondheim Studies*, edited by Robert Gordon (New York: Oxford University Press, 2014), 117–130 and 39–58, respectively; Horowitz, "Encore," in *Sondheim on Music*, 2nd. ed. (Lanham, MD: Scarecrow Press, 2010), 187–244. In the preface to this edition, Horowitz notes: "For reasons that mostly escape me now, I skipped over *Merrily We Roll Along* [in the first edition,

More famous than the show itself is its troubled reception history. After more than a decade of successes in collaboration with producer-director Hal Prince, *Merrily* was a critical and commercial disaster. The reverse chronology was cited as irreconcilably problematic; all the characters, especially Frank, were portrayed as too unlikable for too much of the show. The original production on Broadway lasted only sixteen performances. It was, until the early 2000s, the end of the Sondheim-Prince partnership. The score was the sole Tony nomination for the 1982 Awards.[7]

Yet the creators viewed this musical as the height of their artistic ambition. In the years that followed *Merrily*'s premiere, Sondheim and the musical's playwright, George Furth, heavily revised it. The first major revision was in 1985, in a production directed by James Lapine at La Jolla Playhouse, for which Sondheim added, removed, and replaced several songs.[8] These revisions were a labor of love, as seen in Furth's letters at the New York Public Library. Even after one of its landmark revisions—a 1990 production at Arena Stage in Washington, DC—Furth continued to write back and forth with Sondheim, despite no scheduled production on the horizon. The stakes are clear: "I find the play the most important thing I've ever done or may ever do. I'm just so impressed at what it's about."[9] And Furth's determination is palpable: "I just keep making it better and someday it just has to get to best."[10]

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published in 2003]. (I'm not sure it was entirely conscious, but I think I was concerned that Sondheim's experience with the show had been so disappointing that I feared upsetting him.)"

[7] Sondheim in *Finishing the Hat*: "…the critics and theatrical 'community' (a myth if there ever was one) were merciless. Part of the reason for the virulent overreaction, I suspect, was that at this time Hal and I were resented as having become successful despite our maverick ventures. We had done eccentric shows and yet were not living in garrets" (382).

[8] Andrew Buchman has two articles that document the revision history of *Merrily* and its relationship to dramaturgy: "'Growing Pains,'" mentioned above; and "Dramaturgical Problems: Rethinking the History of *Merrily We Roll Along*," *Studies in Musical Theatre* 13, no. 2 (June 2019), 169–185.

[9] George Furth to Stephen Sondheim, November 28, 1990. George Furth Papers, New York Public Library.

[10] George Furth to Stephen Sondheim, November 2, 1990. George Furth Papers, New York Public Library.

The failure of the musical's original run was unusually public, because the Sondheim-Prince collaborations of the previous decade had comprised an unprecedented string of successes. Of five productions through the 1970s, four won best score; three won best musical, best director, and best book. *Merrily* was further distinguished by the cast: everyone onstage was between 16 and 25 years old, and virtually everyone was making their Broadway debut. Furth describes the dramatic intention of seeing the youthfulness that would otherwise be buried beneath the cynicism of the 40-somethings at the start of the musical: "…our point is we're always seventeen and why do we complicate it."[11] This combination of factors—the inexperience of the cast, the difficult-to-follow-backwards storytelling, and the high status of the creators—led to an indelibly painful experience when the show closed as early as it did.[12]

For a musical about the perils of public life, the lives of its creators offer intriguing parallels. Robert Kimball's liner notes to the OBCR note: "Almost every scene unfolds in a public place. The cocktail parties; the courthouse steps, with the omnipresent newscasters; the nightclub wedding, and, most dramatically, the studio where Frank and Charley's collaboration is torn asunder on national television."[13] Prince is more succinct in an interview with the New York Times ahead of the musical's premiere: "I like Franklin a lot, but I'm sure sorry for him, because success is very seductive, particularly today, when there's no privacy."[14] And Furth, before the opening of the 2006 revival of *Company*—his earlier collaboration with Prince and

[11] George Furth to Anne and Bernard Schmitt, November 24, 1980. George Furth Papers, New York Public Library.

[12] The musical's future appears sunnier, particularly in how it is being preserved through film. In 2016 Lonny Price, who originated the role of Charlie, directed a documentary about the original Broadway production and the lives of its creators—before and after the premiere—titled *The Best Worst Thing That Ever Could Have Happened*. Greta Gerwig's 2017 independent movie *Lady Bird* includes a storyline of a high school production of *Merrily*. And Richard Linklater is directing a film adaptation of the musical itself, which will be shot over two decades in reverse order—as of this writing, the chronological beginning of the musical has already been filmed.

[13] Robert Kimball, "Merrily We Roll Along," in *Merrily We Roll Along* Original Broadway Cast Recording.

[14] Judy Klesmand, "Prince: There Were More Changes Than I'm Used To," *New York Times*, November 15, 1981.

Sondheim—stated what sounds like excellent advice for Franklin: "I just don't do interviews—that's why I have so many friends."[15]

The dramatic charge of the "public" provides a lens through which we can examine how Sondheim shares music among different characters. Ensemble reprises are typically reserved for the finale of an act, sung by the entire cast—what Knapp refers to as the "reflexive optimism" of Golden Age American musical theatre that aligns personal and professional achievement with a strengthened communal bond.[16] But in *Merrily*, I will show that many of the reverse reprises turn this concept on its head: over the run time of the musical, we see solo songs and passages develop into shared numbers—going against the chronological direction that this convention tends to follow.

It is, indeed, possible to follow both the dramatic and musical chronology of this show. Some playbills include synopses that start in 1957 and end in 1980, with only a couple sentences at the top explaining that the scenes unfold in reverse.[17] To track the musical cohesion of the score, Banfield traces themes from when they first appear in chronological time and follows how they develop and intersect in different vocal and instrumental contexts.[18]

But the collaborations between book and score—when and where reprises take place, and who sings them—invite a narrative that is only possible in reverse. Figure 3.3 shows three categories of reprises according to the scale at which they occur. Some numbers reprise only a single module from an earlier song. In these cases a secondary theme, such as a release or pre-chorus, gains primary status as a chorus or verse. As secondary modules, the source themes (at

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[15] Henry Haun, "Playbill on Opening Night: *Company* – Bobbing for Bobby." *Playbill*, December 1, 2006, http://www.playbill.com/article/playbill-on-opening-night-company-bobbing-for-bobby-com-136768 (accessed January 27, 2020).

[16] See chapter 1.

[17] Program for *Merrily We Roll Along* at the Folkwang Hochschule, Essen, Germany. Stephen Sondheim Society, KUAS 90/2/2/16/20.

[18] Banfield, *Sondheim's Broadway Musicals*, 313–333.

the story's chronological end) detail the bitter conflicts that characterize the start of the musical; when Sondheim turns them into primary modules, he imbues the reprising themes with a sense of tuneful optimism. Other musical numbers—and entire scenes—are organized more intricately with respect to how they reprise earlier music. The order of these themes remains strikingly consistent; the hierarchy is what changes. Finally, in the most joyous moments of the musical, Sondheim reprises multiple tunes that follow the three central characters throughout the show. These familiar melodies haunt more elaborate scenes, either (re)gaining secondary function or serving as accompanimental figures as the protagonists sing choruses we have not yet heard.

In each of these reverse reprises, Sondheim expands the ensemble onstage. Where one character sang a tune alone toward the start of the show, multiple characters sing it later; or, where the same number of characters are singing, the setting has shifted from a personal moment to a public one. As I compare modular reprises at these three different scales, I will show how the solo-to-ensemble trajectory engages with conventions of narrative progression, even as the story moves impossibly backward.

"Everybody Roll": Single Modular Reverse Reprises

The first pair of reverse reprises comprise the Act I and Act II finales—scenes in any musical when dramatic conventions are their clearest. At the end of Act I, we traditionally know the conflicts and obstacles that will play out for the rest of the story; at the end of Act II, we traditionally know how all of these have been resolved. Of course, the reversed chronology leads Sondheim to play with these conventions in each closing number. "Now You Know" (#9) immediately follows Beth's solo rendition of "Not a Day Goes By" in 1966; And "Our Time" (#17) marks Mary's first time meeting Frank and Charley in 1957. The emphasis in both

numbers is on the future: what Frank can accomplish creatively after his personal crisis at the end of Act One, and how the three friends can change the world at the end of Act Two.

The source songs come from the first two scenes in the show. The reprising passages turn secondary themes into primary ones: in "Now You Know," the pre-chorus from "Franklin Shepard, Inc." (#6) is the first tune we hear; in "Our Time," the bridge from "That Frank" (#3) is an anthemic refrain.[19] These reprises show how, at the chronological end of the story, the main characters are still remembering tunes from the prime of their lives—distant and distorted though they may be.

Franklin Shepard, Inc. → *"Now You Know"*

The first single modular reprise is of a theme that never resolves—either in the source song or later on. The fact that it returns at all is unexpected: in its initial appearance, it functions as a pre-chorus. Lyric structure and a prominent formal recontextualization reinforce how memorable the tune is during the reprise.

The stage action also links these two scenes. "Franklin Shepard, Inc." marks the end of Frank and Charley's relationship, in 1973. Frank, now a movie producer, has clearly not composed in years, leaving Charley isolated as his friend and collaborator. Right before their first TV interview together, about the film adaptation of their Broadway blockbuster *Musical Husbands*, Charley learns that Frank has agreed to a *new* movie contract—yet again delaying their long-planned musical collaboration. After their interviewer asks how they work together, Charley launches into a barrage of insults directed at Frank, live on camera. The solo number is

[19] "That Frank" replaced the song "Rich and Happy" for the 1985 La Jolla revisal; Sondheim states that the earlier version sounds like "kid's idea of a Hollywood party" (*Finishing the Hat*, 385).

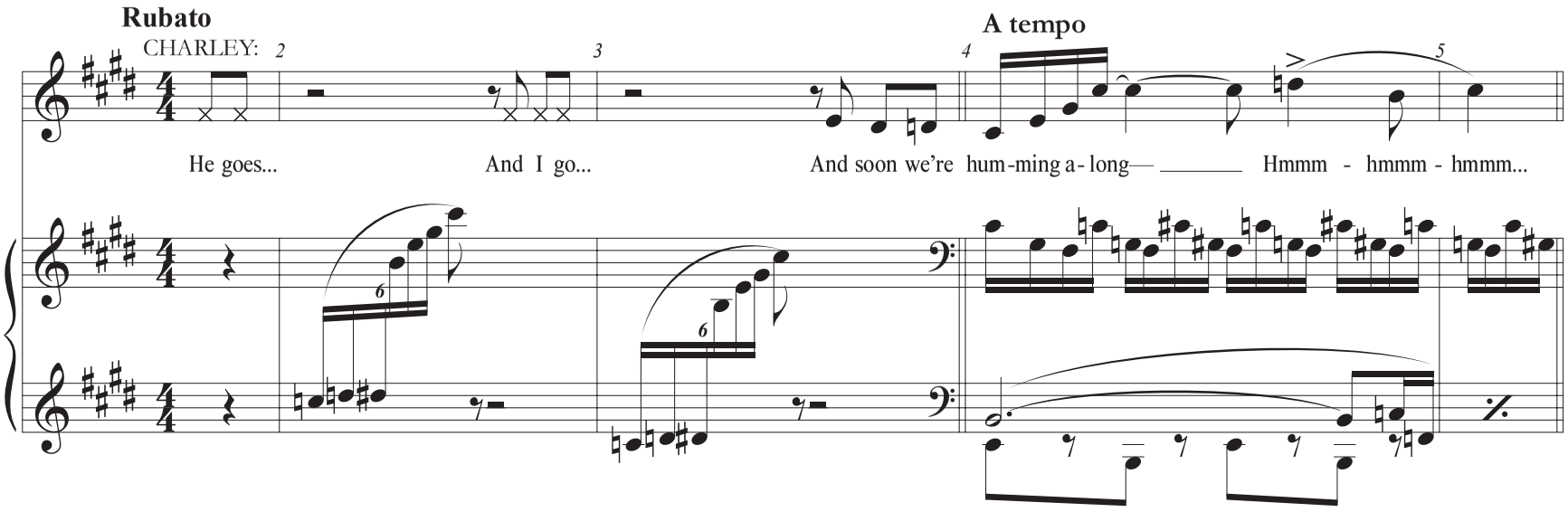
Charley's mad song, along the lines of "Rose's Turn" or (as discussed in Chapter 2) "Epiphany." As we have learned from the previous scene, the pair never speak to each other again.

The same reporter appears in 1966, working for a tabloid as she gets her photographer to capture Frank's state of crisis outside the courtroom where his custody hearing is taking place. Frank lunges at the photographer—the rock bottom at the end of his marriage to Beth. Charley, Mary, and his associates try to cheer him up by convincing him to take a cruise; in one last manic burst, Frank proposes that he and Charley write not just one new show, but a "whole batch." We have already seen that Frank's plans are dashed as soon as he gets back—the most overt reason his relationship with Charley deteriorates so fully.

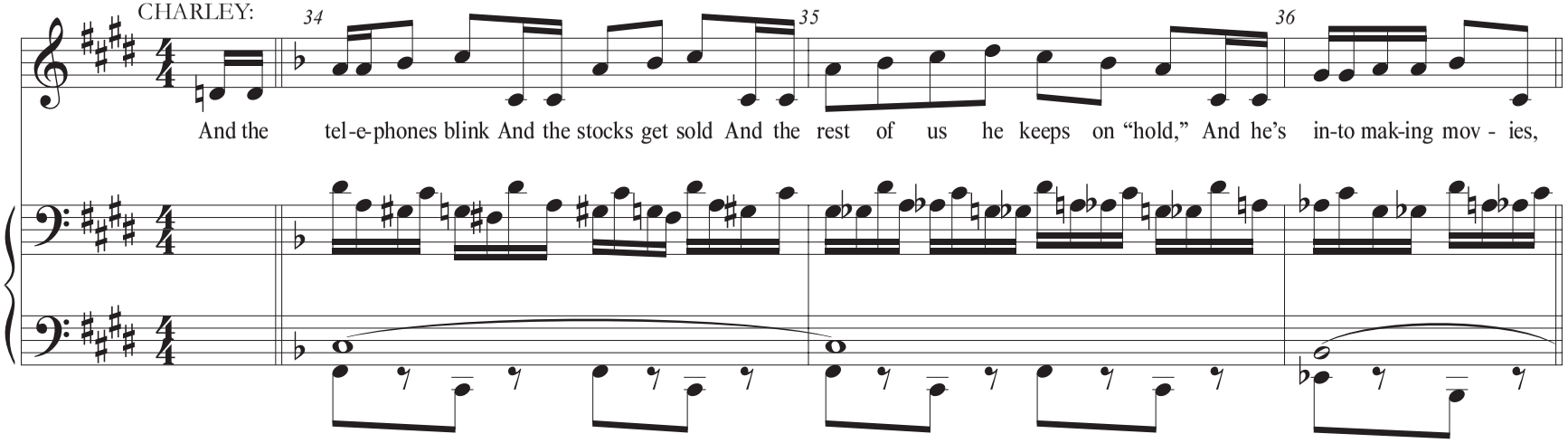
In "Franklin Shepard, Inc.," Charley performs Frank's worst qualities as a one-man show. He mimics Frank working at the piano and himself at the typewriter (see Ex. 3.3) followed by the disruptive rings and buzzes of the people clamoring for (and getting) Frank's attention. About one minute into the song, the pre-chorus is Charley's first un(-self-)interrupted thought. He reckons with the hard truth that he benefits materially from Frank's dealings, since their big windfalls comes from shows that repackage their earlier collaborations. The pre-chorus ruminates between tonic and **♭VII** in F Major (see Ex. 3.4a)—following an array of short phrases on/in EM, FM, and DM in the verse. But after eight continuous measures in FM in the pre-chorus, the chorus immediately modulates to CM (see Ex. 3.4b), which is the key of the song's first authentic cadence.

In the second module, Sondheim primes a similar, if abbreviated, structure. The second verse begins again in EM, but before returning to the opening piano gesture, a set of cluster chords halt the action. Charley's pre-chorus similarly stops short, as shown in Ex. 3.5: instead of finishing the second four-measure pattern, Charley imitates yet another phone call. In Module 1,

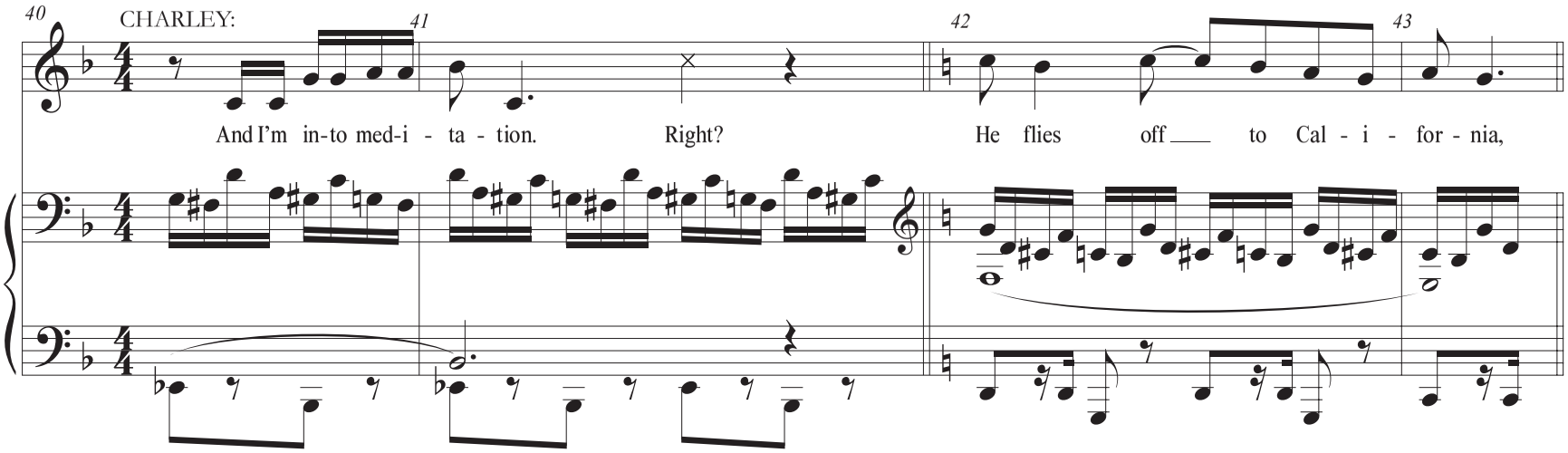
Example 3.3. “Franklin Shepard, Inc.” (#6): Verse.



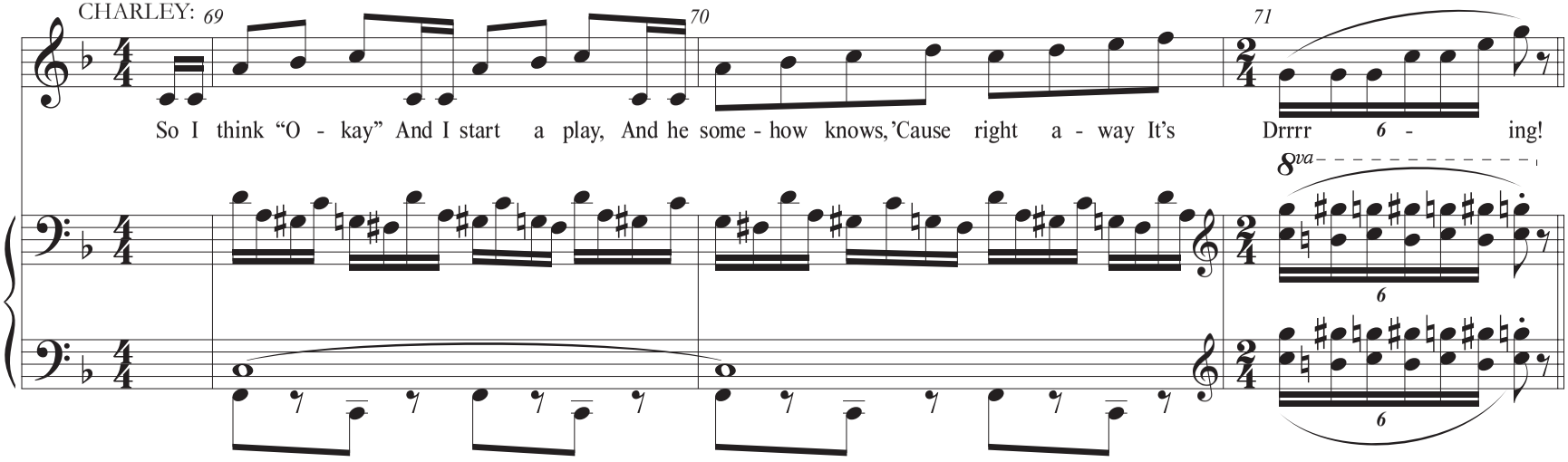
Example 3.4. “Franklin Shepard, Inc.”: (a) Start of pre-chorus.



Example 3.4, continued. “Franklin Shepard, Inc.”: (b) pre-chorus to chorus.



Example 3.5. “Franklin Shepard, Inc.”: Thwarted second pre-chorus.



the phone call interrupted Frank; here, it *from* Frank to Charley, interrupting the playwright's attempt to return to his own work. In Pre-chorus 1, Charley sings about keeping to himself as Frank continues to hunt down more sources of revenue; in Pre-chorus 2, this interruption illustrates how Frank has roped him into the same pursuit.

As shown in Table 3.1, Charley's solo ends with repetitions of the chorus almost exclusively: first in GM, and then in C, with punctuations of the phone calls and buzzes that have chased him for as long as he can remember. The pre-chorus, in which Charley looks for some silver lining to Frank's greed, is obliterated.

In "Now You Know," what was once Charley's first complete eight-measure phrase is now a shared theme. While no more than two or three people sing at a time, eventually everyone onstage sings some part of this tune during one of the choruses, which can be previewed in Table 3.2. Sondheim maintains some lyrical elements of "Franklin Shepard, Inc.": Each of the first few lines begins with a conjunction ("And…" becomes "So…"); and each half of the theme ends with the lyric "Right?" But the subject of the lyrics reflects the new context. Within each chorus, Frank's cohorts are offering suggestions and adages to help him make the most of his new single life.

Overall, Sondheim steadies the chorus in the finale. The source accompaniment's winding triple-groupings are tempered into a square, staccato march (see Ex. 3.6). Instead of a modulation and new theme after eight measures, we hear a refrain that expands as the song progresses: from the first to second chorus, for instance, the refrain grows from three to four measures. Even the rhyme scheme relaxes, as shown below. Sondheim has Charley rhyming *within* each half of the pre-chorus in "Franklin Shepard, Inc.", but Franklin's supporters exclusively rhyme *across* each half of the chorus in "Now You Know" (see Ex. 3.7).

Table 3.1. "Franklin Shepard, Inc.": Form diagram.

MODULE 1 Intro (m. 1)	Verse A and disruption (m. 4)	Verse B and disruption (m. 19)	Pre-chorus (m. 34)	Chorus (m. 42)
EM	EM	EM	FM	V/CM (PAC)
CHARLEY: He goes… *(Mimes playing an elaborate arpeggio)*	*[And soon we're] humming along— Hmmm-hmmm-hmmm…* *And the phone goes—drrrring!*	*[And soon we're] tapping away— Hmmmm-hmmmm-hmmmm…* *Bzzz! "Sorry, Charley…"*	*And the telephones blink, And the stocks get sold…*	*He flies off to California…*

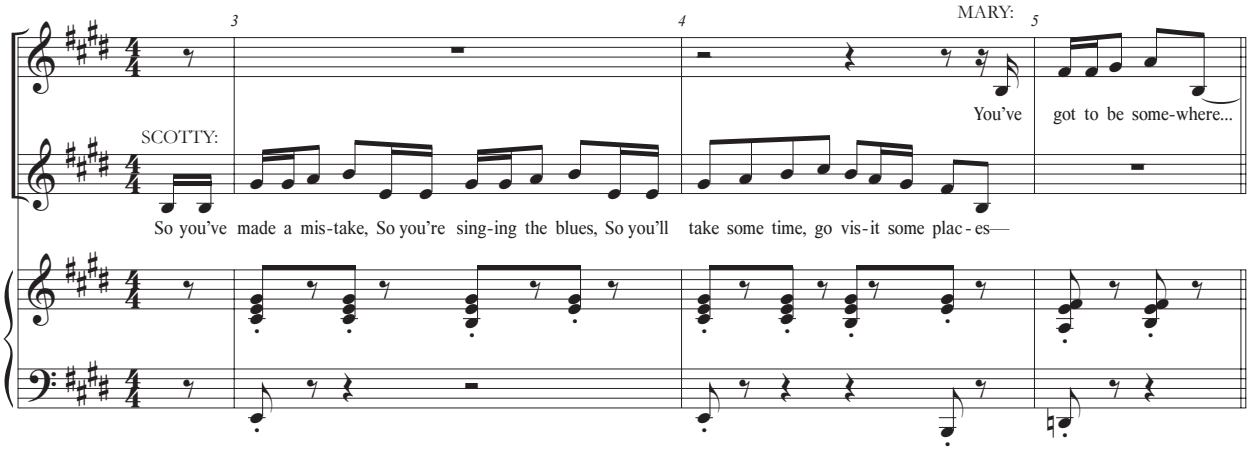
MODULE 2 Intro (m. 51)	Verse A and disruption (m. 53)	Pre-chorus and disruption (m. 65)	Choruses (m. 77)	MODULE 3 Choruses (m. 93)
EM	EM	EM → DM	GM → CM	GM → CM
Money?…	*[No, I like] money a lot—Hmmm-hmmm-hmmm…* *(Grunt) Money— (Grunt, grunt)…*	*And the telephones blink And the buzzers buzz…* *Drrrrrring! Hiya, buddy, Wanna write a show?*	*There I am in California…* *Very sneaky how it happens…*	*Nothing permanent has happened…* *Very sneaky how it happens…* *Oh, my God, I think it's happened…*

Table 3.2. "Now You Know" (#9): Form diagram. Single modular reverse reprise: "Franklin Shepard, Inc" (#6).

MODULE 1 Verse (m. 1)	Refrain (m. 11)	MODULE 2 Verse (m. 14)	Refrain (m. 26)	MARY'S SOLO Chorus 1 & 2 (m. 30)	Release (m. 56)	Chorus 3 (m. 76)
EM	EM (HC)	EM	EM (HC)	GM (IAC)	~ CM ~ GM (HC)	GM (IAC)
SCOTTY: ***So you've made a mistake,*** ***So you're singing the blues…***	SCOTTY & KATE: *Best thing that ever could have happened…* FRANK: Right.	JOE: *So you'll sit in the sun…*	KATE & TYLER: *Best thing…* JOE: *One more thing…*	MARY: *All right, now you know:* *Life is crummy.* *Well, now you know.*	*Okay, now you know,* *Now forget it.* *Don't fall apart at the seams.* […] *It's called what's your choice?* *It's called count to ten.*	*Because now you grow.* *That's the killer is,* *Now you grow.*

MODULE 3 Verse (m. 96)	Refrain (m. 108)	**MODULE 4** Verse (m. 131)	Refrain & dance break (m. 147)	BIG FINISH (see Mary's solo) Release and Chorus 3
EM	EM (HC)	→ FM (!)	→ V/GM (!) (HC) → (dance)	→ B♭M (HC; IAC)
SCOTTY: *So you'll find a new gal,* *So you'll write a new play…*	SCOTTY & KATE: *Best thing that ever could have happened…* MARY: *I mean, you'll come back…*	**FRANK: *Right!*** ***You've gotta let go,*** ***Gotta do it from scratch…***	GROUP 1: *Best thing that ever could have happened…* GROUP 2: *Yesterday is done…*	ALL: *What's your choice?* *It's called count to ten.* […] *Because now you grow.* *That's the killer is,* *Now you grow.*

Example 3.6. "Now You Know" (#9): Chorus 1



Example 3.7. Lyrical comparisons between "Franklin Shepard, Inc." (Left: Charlie alone) and "Now You Know) (Right: Scotty, Tyler, Mary, and Charley).

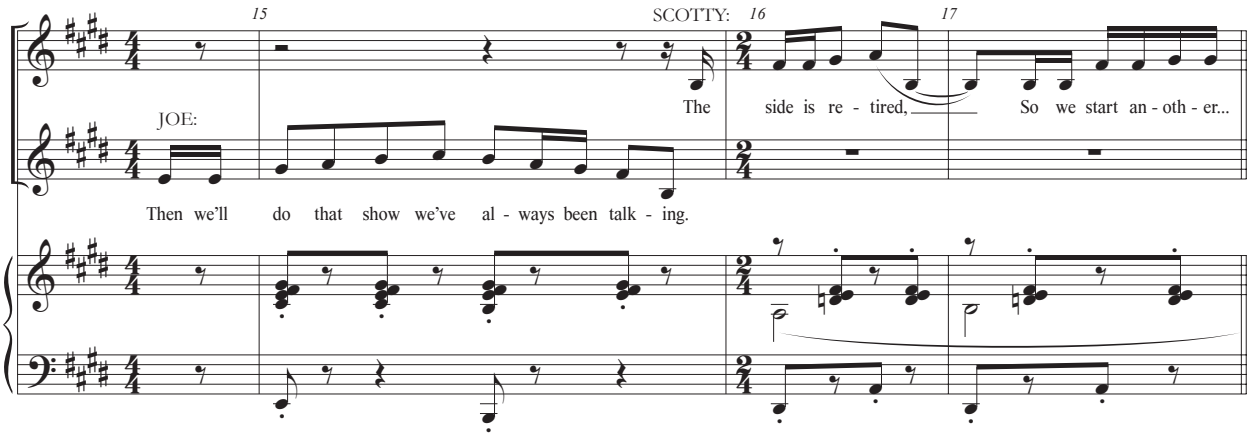
And the telephones blink	So you've made a *mistake*,
And the stocks get **sold**	So you're singing the *blues*,
And the rest of us he keeps on **hold**,	So you'll take some time, go visit some *places*—
And he's into making movies,	You've gotta be somewhere
And he's now a corporation,	Where there's nothing to *remind* you,
Right?	Right?
So I play at home	What you need is a *break*.
With my wife and **kids**,	I'll arrange a nice *cruise*.
And I wait to hear the movie **bids**,	You'll relax a bit and see some new *faces*—
And I got a little sailboat,	You've gotta do something,
And I'm into meditation—	But just never look *behind* you.
Right?	Right?

But again, this theme never reaches an authentic cadence. Instead, Sondheim uses it as a springboard to build intensity throughout the entire number. He accomplishes this most directly in the refrains, which prolong dominant harmonies for longer and longer; but he also changes the meter of the reprising chorus. The steady march eventually gives way to what Sondheim refers to as an "upbeat 2"—a rapid alternation of open fifths in the bass, offbeat eighth notes in upper voices, and a legato middle voice in the accompaniment. As shown in Ex. 3.8, this begins in the

second chorus during the progression to **♭VII**; by the final chorus, the original eight measures of 4/4 will be sixteen measures of 2/4.

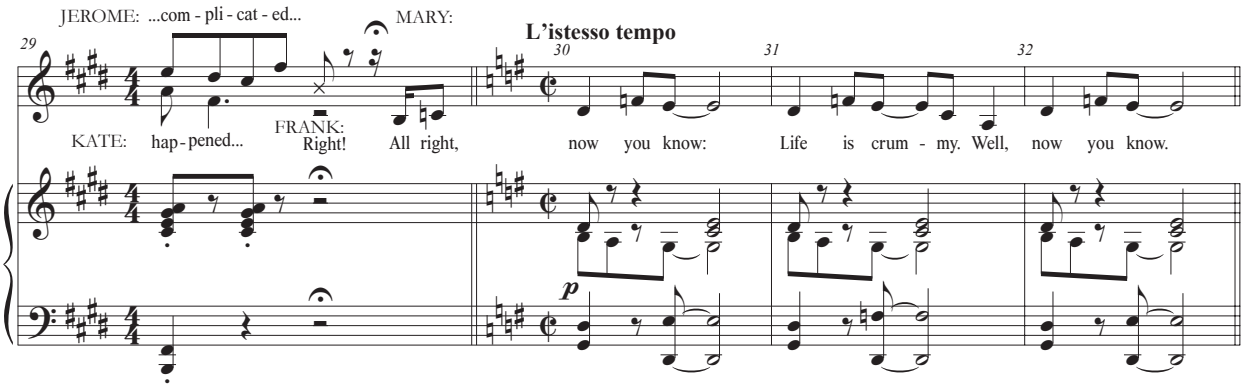
Sondheim's techniques of intensification lead to an exciting finale—at the expense of a moment where Frank and Mary can finally connect. During the second refrain, Frank cuts in with another "Right!", stopping the song in its tracks. Mary begins her solo out of the blue, and it is as structured as straightforwardly as any song in the show. We finally hear the number's title phrase, and her tune even takes the form of a traditional **AABA** chorus. Her cynical message clashes with the previous choruses, but in this moment we see Mary trying to get Frank to value what he has, rather than searching for comfort elsewhere.

Example 3.8. "Now You Know": Meter change in Chorus 2.



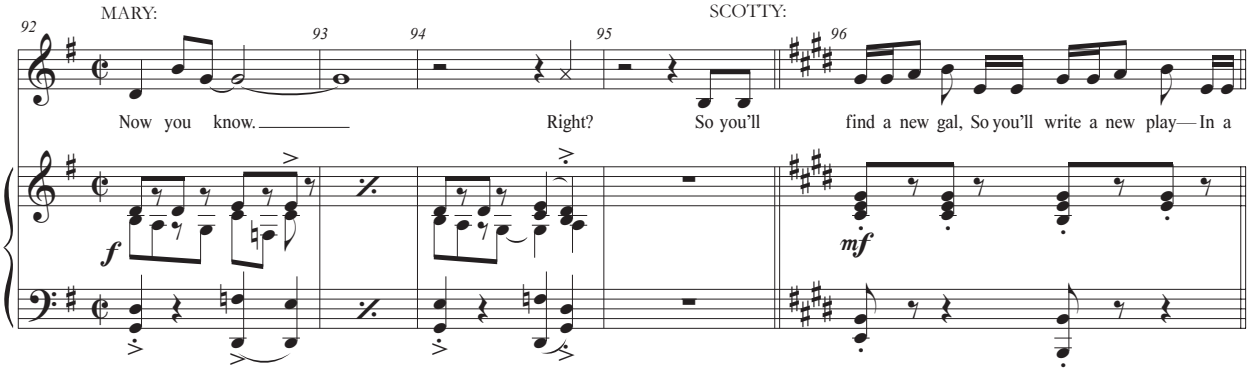
Ex. 3.9 shows the radical musical change at the start of the solo: the time signature switches from common to cut time; Mary's first pitch reinterprets the $\hat{5}$ above a dominant harmony in EM as $\hat{3}$ in GM; and the syncopated melody is brand new. Her attempt to bring up Frank's spirits includes lines like "I mean, big surprise: / People love you and tell you lies. / Bricks can tumble from clear blue skies." Each **A** section ends with a PAC, and the last time, she ends with the "Right?" motto, beckoning a response from Frank.

Example 3.9. "Now You Know": Mary's solo.



Instead, her reality check seems to go unnoticed. At m. 95, Sondheim reverts back to EM, with Scotty, Frank's agent, singing the same pivot tone with which Mary began her solo (see Ex. 3.10). As the song continues, Mary's solo goes through the same process of intensification as we have already seen in the reprising passage from "Franklin Shepard, Inc." and the refrain—but no one seems to have learned from it. In the third refrain, Mary and Charley sing brief fragments of her solo as a single line within increasingly complex imitative counterpoint—but Sondheim eventually subsumes it with the refrain in homophony.

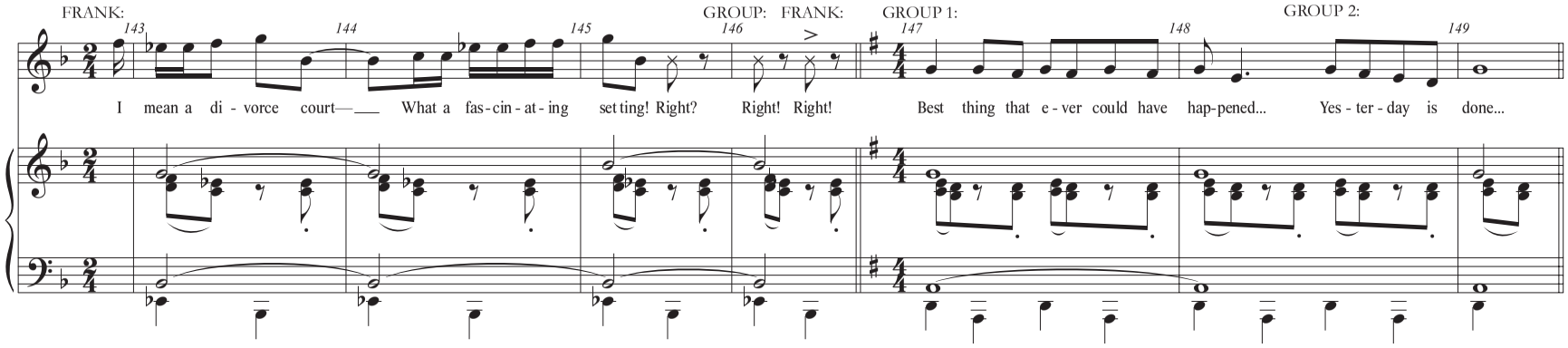
Example 3.10. "Now You Know": End of Mary's solo into Chorus 3.



Frank finally breaks through in song at Chorus 4. He sings alone, except for the call-and-response of "Right?" / "Right!" His verse is also a half step higher than the rest—a pump-up modulation that reflects his heightened excitement. And as Ex. 3.11 shows, he ends the melody

up an octave, as if he's about to arrive as if he's about to arrive at a moment of decisiveness. But again, the melody—and in turn, Frank's idea—remains unresolved. For the final refrain before the dance break, Sondheim modulates up by step yet again, and reprises music from the title number for the first time within a book scene. When the cast re-enters after the dance, they are all unified in Mary's solo; but the big build to the finish shows that the message of the song at this scene's core has not landed.

Example 3.11. "Now You Know": Frank's solo and extended refrain.



In the previous scene during the run of the musical—in 1968, between Frank's divorce and Charley's interview—we have seen Frank return from a long vacation with the option on a movie deal and without anything new composed. Charley's pre-chorus in "Franklin Shepard, Inc." summarized how toxic his professional relationship with Frank had become; through the showy finish of the Act One finale we learn how easily Franklin could have taken a different path after his divorce. The growing intensity of the ensemble reprise reverberates through the other sections of the number; and this scene sets up an Act Two in which we will watch Frank never see his inspirations all the way through.

"That Frank" → "Our Time"

Before "Our Time" begins, Frank and Charley are alone on the rooftop of their apartment, waiting to see the Soviet satellite Sputnik cross the night sky.[20] At the same time Frank is sharing his thoughts on Charley's play, which he has just read and wants to turn into a musical. Pointing to his head, and then his heart, he says: "You don't write what you know—you write what you *know*."

In this moment of unabashed sincerity, Furth is reprising the beginning of the show, collapsing the temporal span between 1980 and 1957. Frank in L.A. is unrecognizable compared to how we will see him at the end of the musical. He is a caricature of Hollywood excess, and in the midst of the coke-fueled bash he is hosting at his Bel-Air mansion, he recites nearly the same line that we hear at the end of the musical—but as a display of his prowess. A young man asks "How do I get to be you?"; Frank responds, pointing: "Don't write what you know; write what you *know*." The advice rings hollow professionally, coming a blockbuster movie producer who has abandoned composing but promises that "One day I'll get back to it"—and personally, after we have seen him lech after Meg, the movie's up-and-coming star, with Gussie in earshot.

Compared to "Franklin Shepard, Inc." and "Now You Know," Sondheim and Furth connect the story's start (see Table 3.3) and end much more explicitly. In another brief instance, Mary's lyrics during "That Frank" mock the guests at Frank's party: "These are the movers / These are the shapers / These are the people that fill the papers" (and later: "…that give you

[20] On the connections to American and world history throughout *Merrily*, Sondheim explains that they were once expansive—particularly in the backward-turning "Transitions":

> "We had to cut these potted-history interludes during rehearsals because they cluttered up the story with unnecessary information. As the show took shape, it became clear that the 'Transitions' should reflect Frank's history, not the country's. I was sorry to see them go…I did get to implement my fondness for that kind of topicality later on in Act Two, however, with 'Bobby and Jackie and Jack'" (*Finishing the Hat*, 388–89).

vapors"). In "Our Time" (#17), Frank sings—on a different melody—"We're the movers and we're the shapers / We're the names in tomorrow's papers."

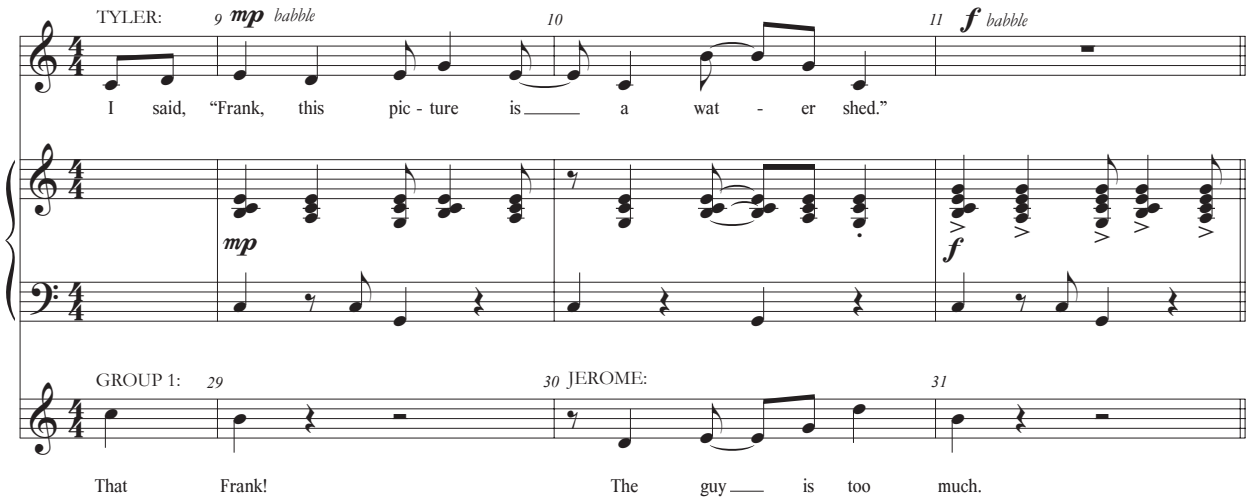
Table 3.3. "That Frank" (#3): Form diagram.

	MODULE 1				
Intro (m. 1)	Chorus A (m. 9)	Chorus B (m. 29)	Chorus B (m. 45)	Bridge 1 (m. 61)	Chorus B (m. 77)
CM	CM (I: IAC)	CM (I: IAC)	CM (I: PAC)	~ V/EM	→ CM (I: PAC)
[Instrumental]	TYLER: *I said, "Frank this picture is a watershed."*	ENSEMBLE: *That Frank—* JEROME: *The guy is too much.*	ENSEMBLE: *That Frank—* JEROME: *He's full of advice.*	FRANK: *Who says lonely at the top?* *It's our time coming through…*	ENSEMBLE: *That smile—* *He's hot but he's cool.*

MODULE 2				MODULE 3
Chorus A (m. 95)	Bridge 2 (m. 103)	…continued (m. 119)	Transition (m. 131)	Chorus B/Bridge 1/Chorus B (m. 141)
CM	→ AbM	→ V/EM (I: PAC)	→ V/GM ~ V/CM	CM (I: PAC) ~ V/EM → CM (I: PAC)
TYLER: *I said, "Frank, you're coming down to Mexico."*	MARY: *These are the movers,* *These are the shapers.*	FRANK: *Twenty years ago, who'd have guessed?*	ENSEMBLE: *Mexico…* *Beautiful, Frank!*	ENSEMBLE: *Poor Frank.* *He handled that well.*

The clearest alignment of melody *and* lyrics, though, takes the form of the chorus in "Our Time." The source passage is buried within "That Frank": it is the third phrase of the stepwise sequence that comprises the bridge. This section is the first time Sondheim uses extensive chromaticism in the number. The opening chorus has no accidentals; the second chorus uses fleeting decorative sonorities (see Ex. 3.12).

Example 3.12. "That Frank" (#3): Choruses A (above the staff) and B (below; changes in articulation and duration in the accompaniment not shown).

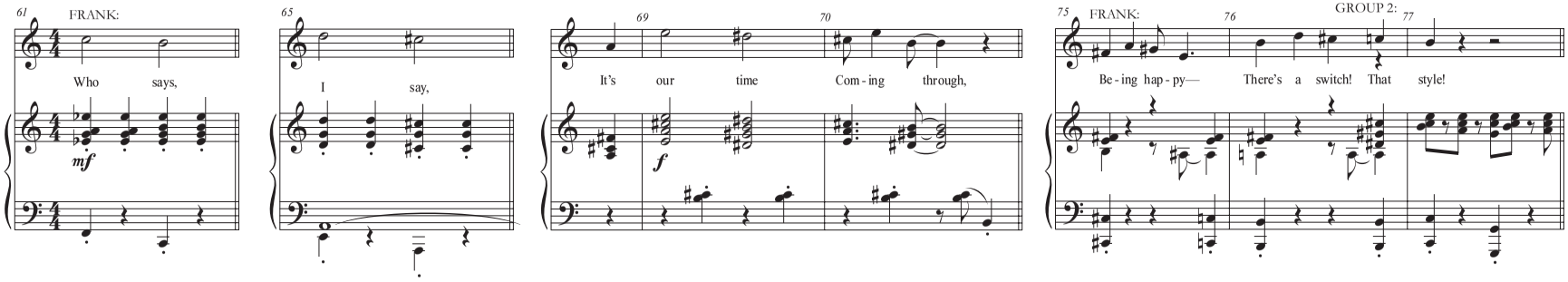


The bridge, by contrast, *starts* on a chromatic harmony, and nearly modulates to a new key. Ex. 3.13 shows the start of each sequence segment in the bridge; while Frank's melodic sequence moves up consistently stepwise, Sondheim changes the underlying progression from **IV9–I** to an applied dominant/tonicization. Frank reaches the top of his range at the third segment, on the dominant of EM; in the final measures, a B suspended dominant harmony resolves directly upward to CM, at the same time that the ensemble enters again with a C–B *descent*. Frank's winding chromaticism nearly takes the song into a brand-new key—and the return to tonic requires an abrupt clash.

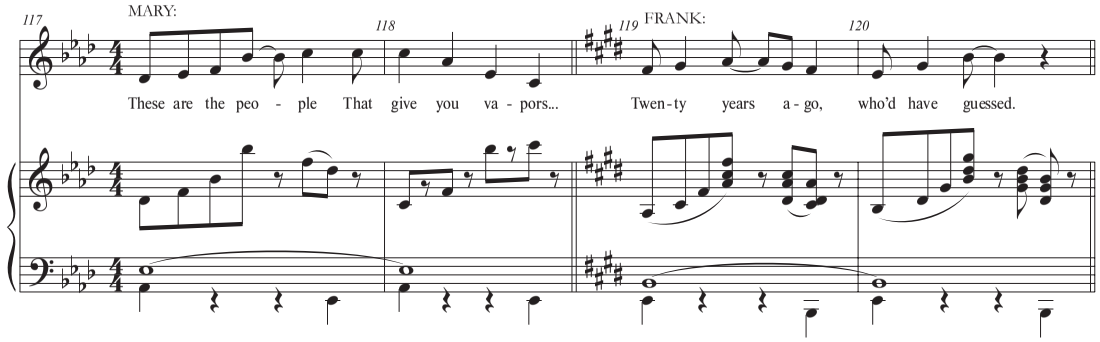
In the second module, Sondheim uses chromaticism at a different scale. Mary and Frank each have a solo in the second bridge, each as part of a descending chromatic thirds cycle: Mary's, in A♭M; Frank's, in EM. But throughout each of these solos, Sondheim avoids any accidentals—and he uses the same accompanimental pattern for both, even though the melodies are distinct (see Ex. 3.14). Again, though, Frank's ending in E Major does not last—Sondheim leaves Frank's final pitch on tonic a cappella, and when the crowd resumes singing, he immediately modulates again to GM, preparing a return to the opening key. Frank's insistence on

the audibly higher key of EM, which began with the peak of the first bridge, is never accepted by the rest of the partiers, even though they are at *his* party.

Example 3.13. “That Frank”: Bridge 1. Four-bar sequence leading up to a high E; “evaded” cadence back to Chorus B.



Example 3.14. “That Frank”: Bridge 2, from Mary’s solo to Frank’s.



The opening scene ends in disaster: Frank's wife, Gussie, throws iodine in Meg's face after Frank continues to come on to her. In chronological order, this makes for an unpalatable "final" scene. Furth leaves Frank without the friendship of Mary and Charley, without the companionship of Beth or Gussie, and without the support of his acquaintances and devotees.

But in "Our Time" (see Table 3.4) we learn where Frank's celebratory solos at the start of the musical have come from: the first ideals he shared the rest of the central trio, as teenagers. Sondheim prepares the reprising passage as an arrival *within* a verse–pre-chorus–chorus module—unlike in "Now You Know," where the reprise of "Franklin Shepard, Inc." is the *first* melody we hear.

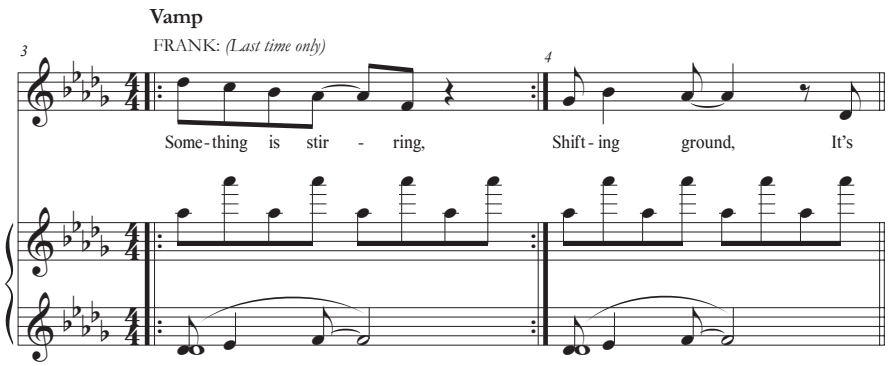
Table 3.4. Form diagram for "Our Time" (Parts II & III are formal repetitions of Part I).

	PART I		**"THAT FRANK" BRIDGE**		PARTS II & III
Intro (m. 1)	Verse (m. 3)	Pre-chorus (m. 11)	**Chorus (m. 24)**	Interlude (m. 35)	Verse/pre/**chorus**
D♭M	D♭M (I: PAC)	D♭M (I: HC)	D♭M (I: PAC)	D♭M (I: HC)	D♭M
[Underscore]	FRANK: *Something is stirring,* *Shifting ground.*	FRANK: *Feel the flow,* *Hear what's happening…*	**FRANK:** ***It's our time, breathe it in…***	*[Underscore]*	II: FRANK & CHARLEY III: FRANK, CHARLEY, MARY

One other notable difference is that "Our Time" begins with Frank singing the entire first module alone. The song opens with Frank and Charley on the rooftop; in the first three sections, Frank sings to Charley about how they can change the world through their creative ambitions. In the verse, Frank sings about how "Something is stirring"—and Sondheim keeps this passage entirely diatonic in D♭M, with a continual octave ring on $\hat{5}$ in the higher registers of the accompaniment (see Ex. 3.15). The pre-chorus introduces the first

harmonies away from a tonic pedal, and the first chromaticism of the number. When the chorus arrives, Sondheim returns to the diatonic world of the verse, but the subject has changed—from "Something" to "Me and you."

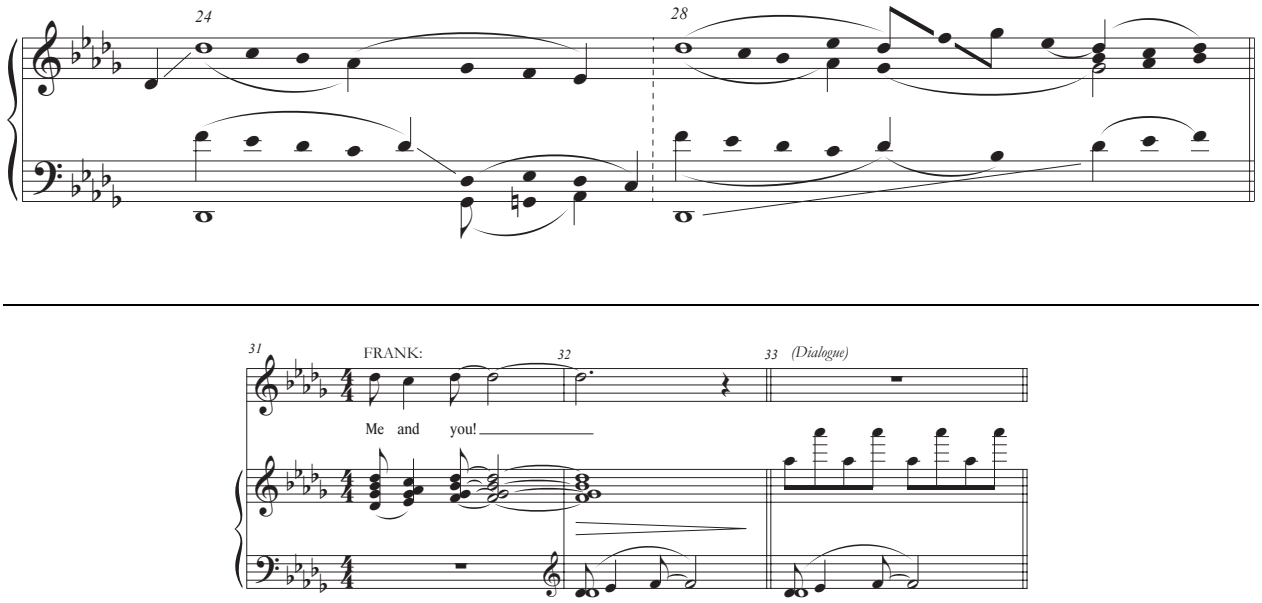
Example 3.15. "Our Time" (#17): Verse.



The entire chorus is sketched in Ex. 3.16. At m. 27 the first phrase lands on a half cadence; at m. 31, on the expected PAC in D♭, Sondheim supports the final "you" with the notes of a G♭M7 chord. This sonority has followed Frank's music throughout the show: It opens the underscore preparing "Not a Day…"; it also resembles the first chord of the accompanimental vamp in "That Frank." "Our Time" is the only song in which it ends a phrase. In the following module, Charley joins in at the end of the pre-chorus; Mary joins the two up on the roof just as Sputnik becomes visible in orbit, and ends the song with them. We see all three characters singing "Our Time" to each other, and for the final chorus Sondheim brings in the entire cast, who repeat the final "Me and you" seven times on **IV7** before ending on tonic.

The ensemble coming together in unison at the end of the show is a clear contrast from "That Frank," where the eponymous character singing about the collective "our" is insincere. He betrays this concept from the beginning of the bridge: "Who says lonely at the top? / I say, let it never stop." But we can even see the distinction between "solo" and "ensemble" when Frank is

Example 3.16. "Our Time": Chorus (sketch, above; cadence at m. 31 into underscore, below).



singing alone at the start of "Our Time." In 1957, Frank is singing *to* Charlie, convincing him of how powerful their enduring friendship can be. In 1980, Frank has no one left to convince, and he does not seem to be singing to anyone in particular.

During the Act One finale, the shared reprise of "Franklin Shepard, Inc." eventually gave way to Mary's "Now You Know," and never a definitive resolution. Sondheim seems at first to contrast this in the reprise that bookends the musical, using the same character to sing the same refrain on his own—but the reprise is tunefully simple and open-ended, inviting Charley and Mary to join him when it finally does resolve. In the Act Two finale, an aphoristic tune from the opening of the story's reverse chronology comes back as the primary motivation that has carried the entire story forward in time.

"Plenty of Roads to Try": Multiple Modular Reprise

For the "single" reprises discussed above, I discussed how Sondheim thematizes melodies from the start of the musical at dramatic endpoints. When he reprises them as primary

modules much further into the run time of the musical, Sondheim achieves the recall of specific songs and circumstances with source melodies that were, in the context of their high-conflict scenes, forgettable.

In other scenes, though, Sondheim recalls *both* primary and secondary modules from a single source song. In these numbers the evocation of "modular furniture" seems especially appropriate: we see distinct sections rearranged, even if we can identify the original components. Yet while we might expect the form of each number to be vastly different, Sondheim maintains many formal consistencies between source and reprising numbers. "Old Friends" (#7), a trio between Frank, Charley, and Mary, uses the introduction and verse of "Like It Was" (#5) as the chorus and bridge—but even though the primary module appears first in one case and second in another, the *order* of themes stays intact. And when Sondheim wrote the number "Growing Up" (#8), a string of solos between Frank and Gussie, for the 1985 revisal, he added a similar sequence in "The Blob/Good Thing Going" (#12), when Gussie first offers Frank to write a show for her.[21]

Comparing multiple modules provides a direct way to interpret Sondheim's statement that he rearranges themes "according to the relative importance of the characters' feelings at each point in their lives." Sondheim particularizes this by playing with a sense of reminiscence in each source song. In at least one module for each, as with Beth's "Not a Day…", Sondheim uses a variety of cues to make the characters singing sound like they are recalling music from earlier in their lives. And so measuring the "importance" of each familiar theme means comparing how direct *each* reprise in a song is—with respect to the reprises around it.

[21] Sondheim and Buchman both describe these additions in detail.

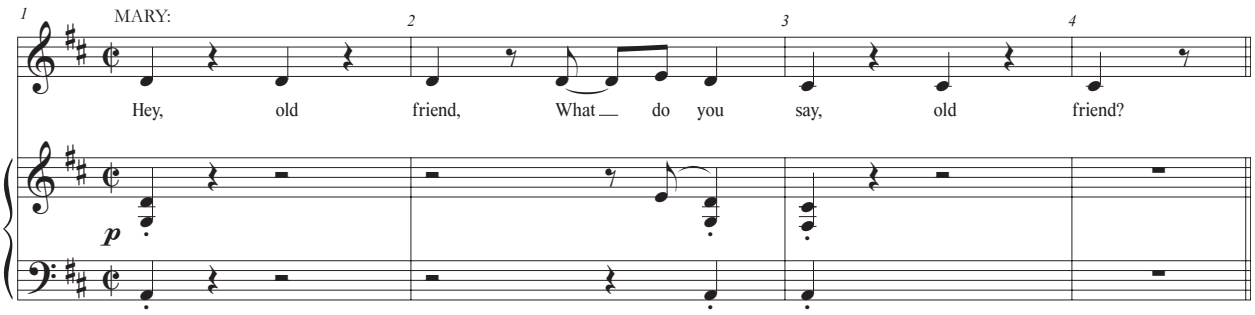
"Like it Was" → "Old Friends"

The very last time Frank, Charley, and Mary are in the same place is at the TV studio in 1973. Sondheim does not have them sing together; in fact, Frank does not sing at all. At the start of the scene, Mary pleads with Charley—while the two of them are waiting on Frank, who is running late—to reconcile with his collaborator so they can start working together again.

Mary's solo, "Like It Was" (#5), is the most explicitly backward-looking lyric in the show. In the introduction she continually refers to Charlie as her "old friend"; in the chorus continually recalls the title: "Why can't it be like it was?" Throughout the song proper, the only rhyme occurs in the final phrase, in which Sondheim ends a line with "That's what everyone does." The rest of the song is full of identity rhymes—where the same word comes at the end of two lines, without any other correspondence between them. In short, Mary's slow, steady, barely rhymed song evokes a sense of defeat.

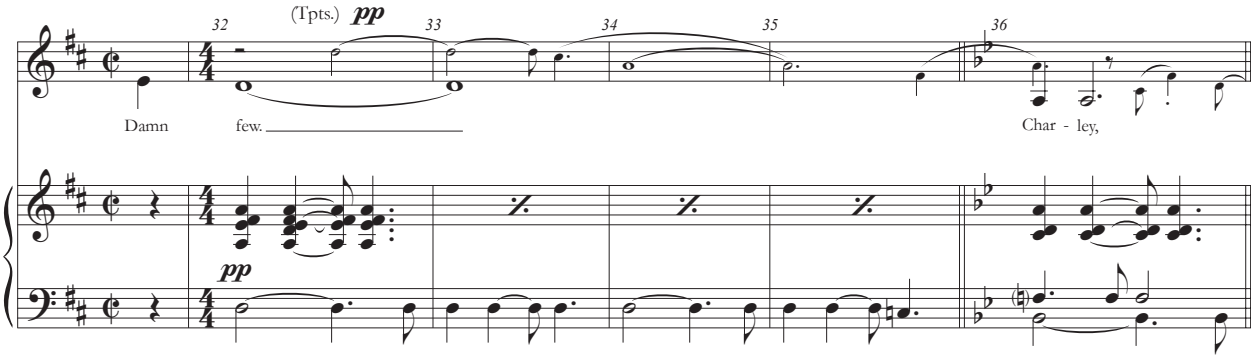
Musically, the song opens with a melody that is nearly static, over a spare accompaniment (see Ex. 3.17). This, on its own, resembles the convention of a reprise in chronological time thinning out the accompaniment to reflect sadder circumstances. And at the end of the introduction, we *do* hear something familiar—a musical setting of dialogue from the previous scene. Mary sings "Here's to us / Who's like us?", setting up the dominant of an authentic cadence; and Charley resolves to tonic with the line "Damn few." This evokes the previous scene: In 1980, Mary *speaks* the same toast to Frank above underscore during "That Frank," and *he* responds with "Damn few," right before the two dissolve into an argument. Throughout this song we continually hear lyrical references to the past; but our only context at this point for the musical motivic reminiscence is in the future.

Example 3.17. "Like It Was" (#5): Opening measures of the introduction and chorus.



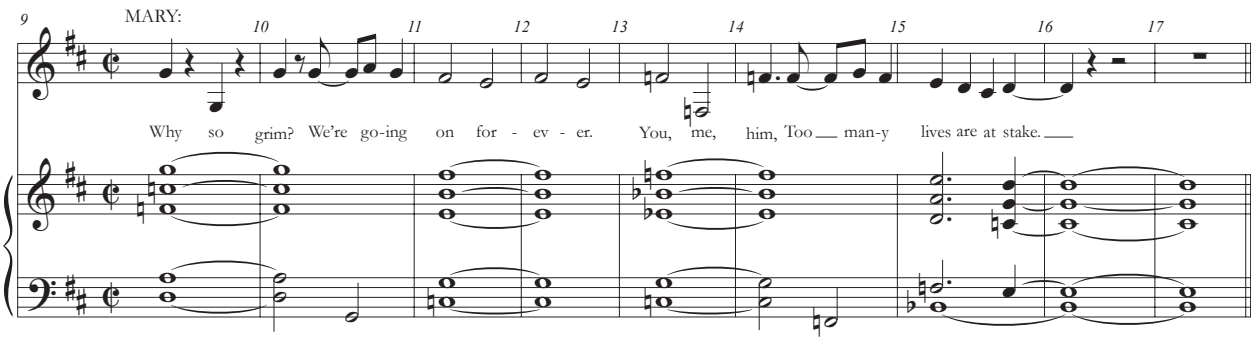
Mary's solo—plus Charley's sung fragment—comprise an entire **ABAC** chorus.[22] But this tune serves as the introduction to the song proper. Ex. 3.18 shows the modulation between these two sections, from DM to B♭M. We have already seen a preview of this in the opening, at the end of the second phrase: a descending stepwise sequence leads Mary to an altered sonority with B♭ in the bass (see Ex. 3.19). There is also a melodic connection between these two passages: Mary's melody in mm. 9–16 descends a perfect fourth from G to D while the bass descends a major third; the same intervals span the melody and bass between Charley's PAC at m. 33 Mary's new tune at m. 36, from D down to A; what would originally have been $\hat{5}$ is reinterpreted as $\hat{7}$.

Example 3.18. "Like It Was": Cadence at end of motto; modulation into the chorus.



[22] It would also be exactly four 8-measure groups, were it not for a one-measure pause at the end of the second phrase (m. 17 in Ex. 3.18).

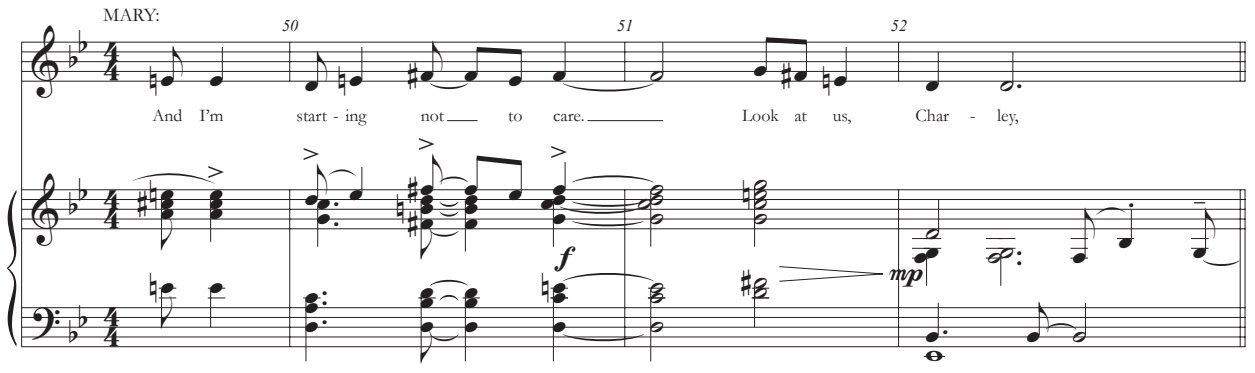
Example 3.19. “Like It Was”: Sketch of second phrase: harmonic sequence from DM to B♭M.



Starting with the song proper, though, Sondheim seamlessly modulates between keys in yet another **ABAC** chorus—a reflection of the illusory stability Mary is attempting to recall. The first **A** ends with Mary climbing back up to D over a tonicization of **VI** (see Ex. 3.20). The mode here is unclear because of an omitted third for five measures—carrying over even into the start of **B**. The first half of the tune ends on a half cadence in GM, but Sondheim modulates again via another melodic descending fourth. As with the earlier transition from the introduction to the chorus, he uses another scale degree reinterpretation from $\hat{5}$ to $\hat{7}$—this time on D, from GM to E♭M at the start of the second **A**—and keeping with the key relationships from the first half of the chorus, section **C** ends on a PAC in CM.

After this cadence, Charley responds to Mary: “We’re not the three of us anymore. We’re one and one and one.” The underscore repeats section **C** of the chorus; but at the half cadence in

Example 3.20. “Like It Was”: Chorus, end of first phrase.



CM at m. 73, Sondheim again omits the third of the chord, and once again, the G chord serves as a pivot to E♭M for the **AC** abbreviated chorus. At the end of the song, Charley speaks the subtext: "You're still in love with the guy." Mary, still clinging to the possibility of friendship, replies: "You've gotta help save me, Charley."

In total, the song proper has six modulations.[23] While the chorus begins and ends in two keys a whole step apart—B♭M and CM—they are clearly not arranged as a "pump-up" modulation along the lines of Frank's chorus in "Now You Know." Instead, Sondheim traces a descending series of thirds: the song begins in DM and ends a step *lower*, in CM. Throughout this solo, Mary's sung obsession with the past is not just keeping her still; it is dragging her down.

When we hear the first song in the following scene, in 1968, we understand where Mary's pleading comes from. "Old Friends" is a veritable ensemble number among the three central characters—the first time they sing together in the show (see Table 3.5). Chronologically, it marks Frank's return from his travels, which he began in 1966 after his divorce with Beth. He is greeted by Charlie and Mary—as well as, unexpectedly, by Gussie and their producer, Joe Josephson, to whom Gussie is still married. Gussie furtively convinces Frank to wait for her once he is alone. The subtext of "Old Friends" is for Frank to break off his affair.

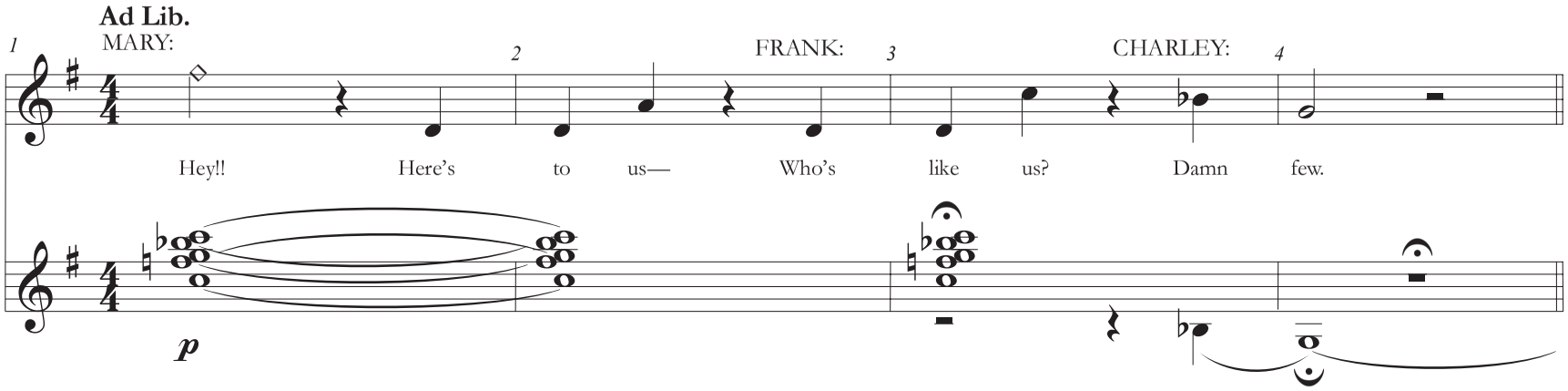
Sondheim opens the number with Mary, Frank, and Charley singing in quick succession. The abbreviated introduction repeats the familiar "Here's to us" motto, but as Ex. 3.21 shows, the cadential gesture from "Like It Was" is absent. The first familiar melody that we hear is the chorus, which refashions the slow introduction of "Like It Was" into an upbeat tune.

[23] In the original piano-vocal score, the first cadence at the end of the introduction is somewhat evaded; instead of landing on D Major, Charley holds to $\hat{2}$ and Sondheim modulates up to E Major. As a result, the entire song begins and ends in the same key—though the key signature starts off with two sharps and ends with four.

Table 3.5. "Old Friends": Form diagram.

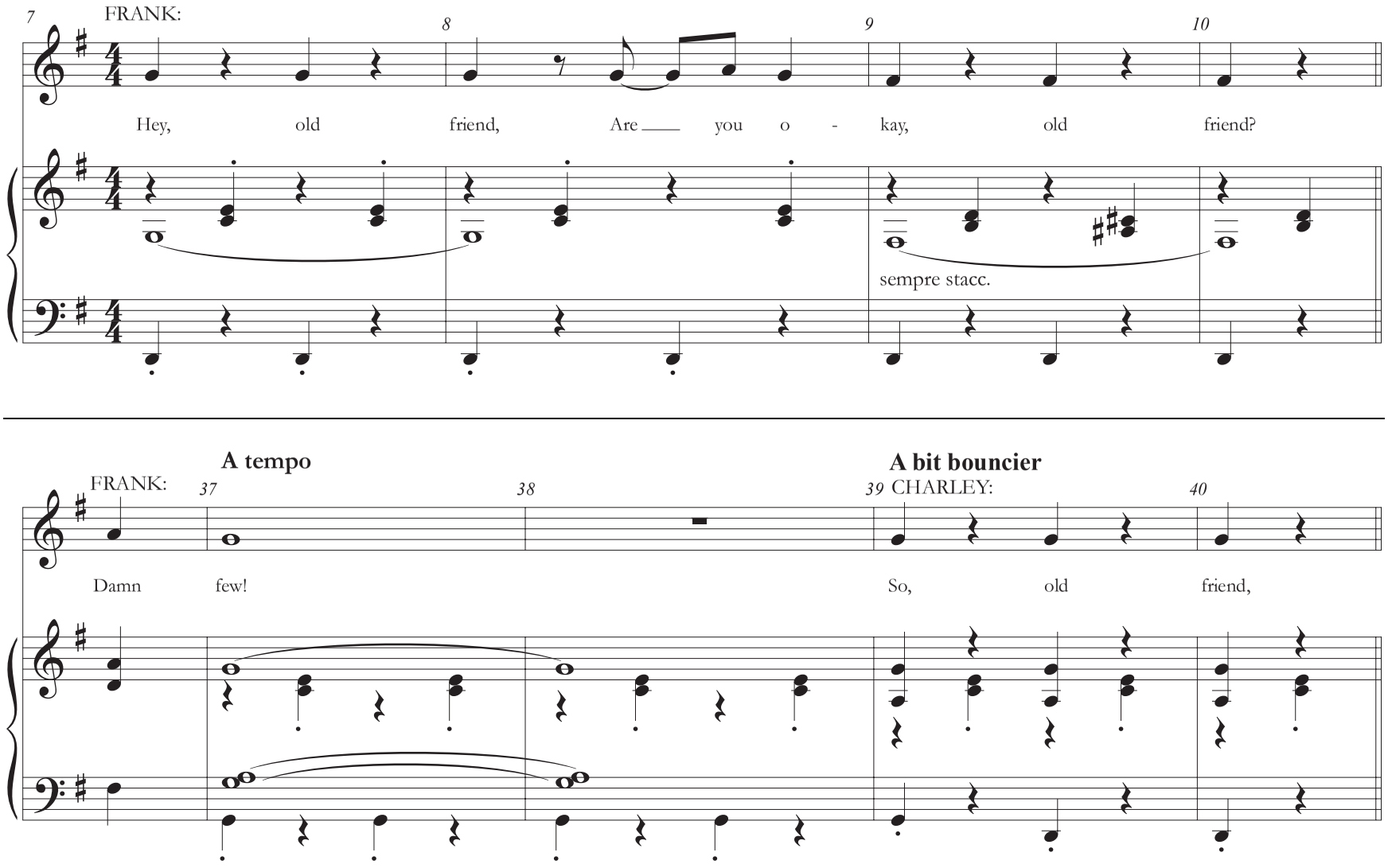
	"LIKE IT WAS" INTRO		"LIKE IT WAS" CHORUS	
Motto (m. 1)	**Chorus 1 (m. 7)**	**Chorus 2 (m. 39)**	**Bridge (m. 67)**	**Chorus 3 and 4 (m. 232)**
V/FM → V/GM	V/GM (I: PAC)	V/GM (I: ~~PAC~~)	EM→D♭M→EM→AM	→A♭M (I: HC)→AM (I: PAC)
MARY: *Hey!!* ***Here's to us…***	**FRANK:** ***Hey, old friend,*** ***Are you okay old friend?*** ***Here's to us…***	**CHARLEY:** ***So, old friend,*** ***Fill me in slow,*** ***old friend…***	**FRANK:** ***Good friends point out your lies…*** **MARY:** ***Good friends like and advise…***	**ALL:** ***Hey, old friends,*** ***How do we stay old friends?*** ***Here's to us…*** ***Two old friends…*** ***Here's to us…***

Example 3.21. "Old Friends" (#7): Introduction; absence of cadence on motto's final lyrics.



Ex. 3.22 compares the start of each module. Chorus 1, like the source song, begins on a suspended dominant harmony; at Chorus 2, after "damn few" *does* land on an authentic cadence, the bass reflects a "bouncier" shift with tonic downbeats.

Example 3.22. “Old Friends” (#7): Chorus 1 (above); cadence and start of chorus 2 (below). Modular reprise: “Like It Was” (#5): Introduction.

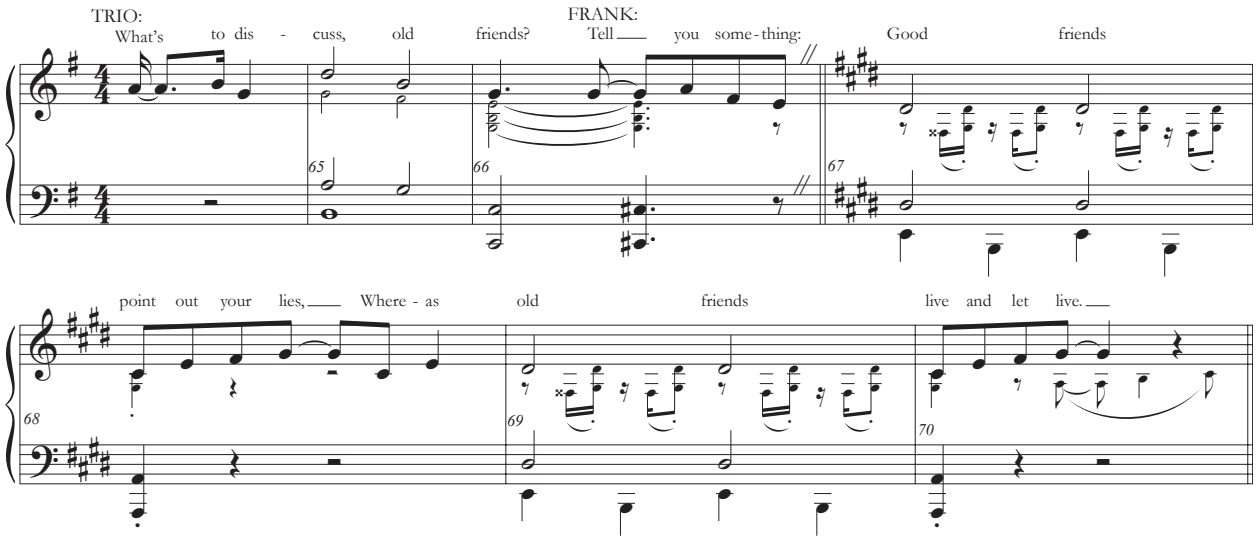


As we eventually hear in "Our Time," the song proper in "Old Friends" begins with an entire chorus of Frank singing on his own. But in contrast to "Like It Was," the reprising song repeats this chorus—first with Charley alone, and then all three in unison at the second **A**. Before Chorus 2 lands on a cadence, though, Frank interrupts the flow. The bridge of "Old Friends" reprises the chorus of "Like It Was," but these correspondences are fragmentary. Even the lead-in is abrupt: the wedge that would have led to a cadential 6/4 chord in GM in the chorus misses both targets in the outer voices, with Frank's E descending to D♯ and the bass ascending from C♯ to E.

Lyrically, the connections between reprising and source passages are also indirect. In "Like It Was," Mary opens the chorus by addressing "Charley" directly; in "Old Friends," Frank opens the bridge by generally *comparing* types of friends: "good" *as opposed to* "old." Ex. 3.23 shows how Sondheim sets up the lyrical distinction between these two songs: where Mary's chorus flows in a stream of conscious, each assertion and response in the reprising bridge lasts four measures or less. The change in lyric structure affects the melodic resemblance between source and reprise passage, as well: where Mary's source solo began with a seven-measure tune, Frank's first phrase stops on $\hat{3}$ in the fourth measure of the bridge, and Mary's response maintains the same rhythmic profile. Indeed, these changes show the close melodic connections between these tunes: "Old Friends" alternates between a repeated $\hat{1}$ above a dominant harmony and a repeated $\hat{7}$ above tonic—the latter of which is how the tune for "Like It Was" *begins*.

Although Sondheim changes the exact melody of "Like It Was" in the bridge for "Old Friends," he recalls and furthers the kaleidoscopic tonal relationships from one phrase to the next. In the first two phrases he directly recalls the m3 tonicization in the **A** sections of the "Like It Was" chorus, using the same scale degree reinterpretation: m. 75 begins a perfect fourth higher

Example 3.23. “Old Friends”: Bridge. Modular reprise: “Like It Was”: chorus.



(enharmonically reinterpreted) than m. 67, but just as in Ex. 3.20 above, Sondheim reinterprets $\hat{3}$ as $\hat{5}$, modulating from EM to D♭M.

The biggest formal distinction between the source song and its reprise is that in “Old Friends,” the bridge is—as expected—followed by a return to the chorus. In this transition, Sondheim uses the same pitch to start the final phrase of the bridge and the first phrase of the chorus. The result is a local modulation *down* by step: $\hat{7}$ in AM is reinterpreted as $\hat{1}$ in A♭M. At the global level, though, this is an *ascending* modulation from the first two choruses in G. After the winding bridge, this large-scale key relationship may be difficult to notice. But before the chorus in A♭M reaches the “Damn few” cadence, Sondheim modulates up again, back to AM. In this last chorus the trio sings in harmony, including an a cappella melisma on the final “few.”

By the end of the number, the three friends have been singing together for two entire choruses—apparently in total agreement. But the conflicts between them remain unresolved: Frank will continue pursuing the movie option, offering no compromises to Charley. Of the two tunes that Sondheim reprises in this number, the “relative importance” of them has swapped—and the continual repetitions of “Old Friends” are an attempt among to resolve conflict through

song. In hearing this upbeat reprise so soon before the collapse of the friends' relationships, we can see how much they have relied on their old friendship to heal new rifts.

"Growing Up" → *"The Blob" / "Good Thing Going"*

In the case above, the connections between reprising number and source are immediate. "Like It Was" and "Old Friends" begin with virtually the exact same lyrics, and they are the first full-length numbers in their respective scenes—which take place consecutively in Furth's book. In the next example, I will show how Sondheim expands a single number in the middle of Act One into an entire scene in the middle of Act Two, gradually strengthening the musical and lyrical connections in this reverse reprise as the chronologically earlier scene progresses.

The first number is shared between Frank and Gussie alone. It begins with Frank's solo, "Growing Up." While we have seen him sing several modules of multiple songs on his own, this is the only time he sings a full-length song. Part I of the song (#7A) is the first time we see Frank alone onstage. It follows "Old Friends," during which we have heard the central trio reveal the fragility and urgency of their relationships to each other.

Sondheim wrote this song for the first major revival of the musical to make Frank a "more sympathetic" character. It is a vulnerable moment for a character whom, so far, we have seen flout his marriage to his second wife; betray one of his best friends professionally; and ignore his other best friend personally. But Frank's solo is not all that Sondheim adds in the scene: he also gives Gussie a solo that leads to an encore of what she has overheard Frank sing. Table 3.6 outlines the three-part structure of this number: Frank's solo, followed by Gussie's interlude and encore. "Growing Up" is more than an unlikeable character's chance to make a case for himself to the audience: we also see directly how he is torn between how he values his friendships, his career, and his love life.

Table 3.6. "Growing Up" (#s 7A–7B): Form diagram.

FRANK

Intro (m. 1)	Lead-in (m. 7)	A (m. 10)	A' (m. 18)	B (m. 25)	A" (m. 49)	A'"/tag (m. 57)
BbM (I: HC)	BbM	BbM (I: HC)	BbM ~	→G♭M→GM→AM (♭VII: HC)	AM (I: HC)	AM (I: PAC)
[Frank at piano]	*[Frank at piano]*	FRANK: *[Whistle] Thanks, old friends…*	*So, old friends, Now it's time to start growing up.*	*Charley is a hot head, Charley won't budge. Charley is a friend.*	*So, old friends, Don't you see we can have it all…*	*Trying things, Being flexible, Bending with the road…*

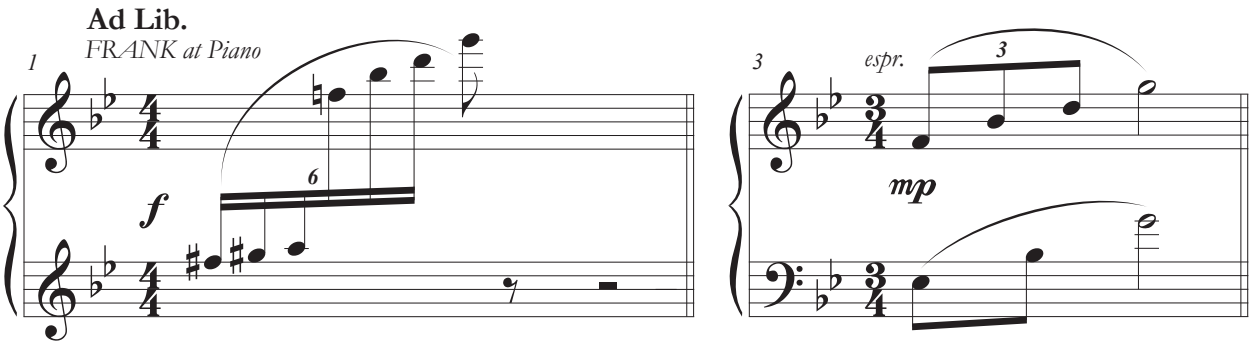
GUSSIE

Intro (m. 1)	B (m. 3)	A (m. 21)	B (m. 37)	B (m. 53)
~…	E♭M → EM (VII: IAC)	FM (I: HC)	FM (I: HC)	FM (I: HC)
[Frank at piano]	GUSSIE: *Life is knowing what you want, darling…*	*Growing up Means admitting The things you want the most…*	*You decide on what you want, darling…*	*[Instrumental]*

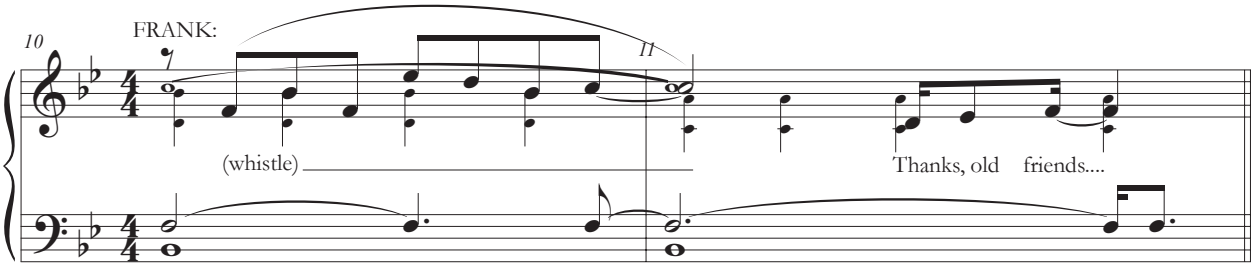
The introduction to Part I has Frank at the piano, and he plays a chromatic lick that eventually resolves into a vamp in B♭M (see Ex. 3.24). We have heard both the start and end of this before: the lick recalls Charley's imitation of Frank at the piano at the start of "Franklin Shepard, Inc."; the vamp recalls the opening melody of "Good Thing Going," which plays as diegetic music—a recording of Frank Sinatra singing—from the station conducting the interview earlier in the same scene.

Example 3.24. "Growing Up (Part I)" (#7A): (a) Introduction and (b) opening measures of the "Good Thing Going" chorus.

(a)



(b)

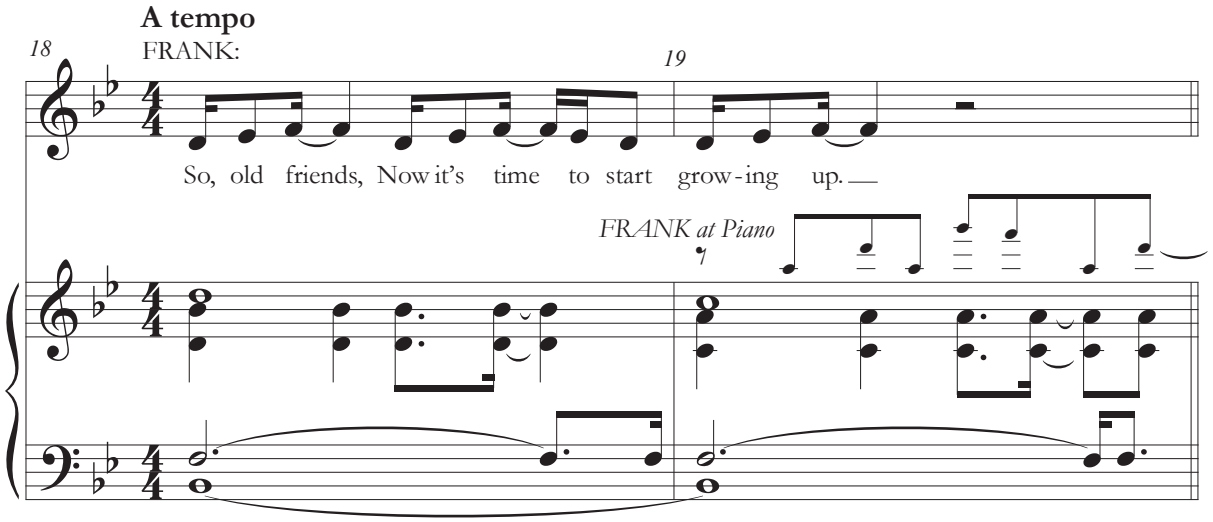


Frank and Charley eventually perform this number together in Act Two. In 1968, though, Sinatra only sings a short excerpt—so we do not yet have a sense of how much Frank is playing of the original song, and how much is "new" music in the moment. The first **A** is fragmentary, switching between Frank humming his famous tune and singing one-measure asides; in the second **A**, these asides turn into the chorus proper (see Ex. 3.25a).

In these first two phrases Frank is addressing his "old friends"—what he would have wanted to say to them during the trio that has just occurred. He stresses that his choices in life have been the result of being practical and "bending with the road," rather than staying fixed on a

Example 3.25. "Growing Up (Parts I and II)": Opening measures of (a) Frank's second chorus and (b) and Gussie's chorus.

(a)



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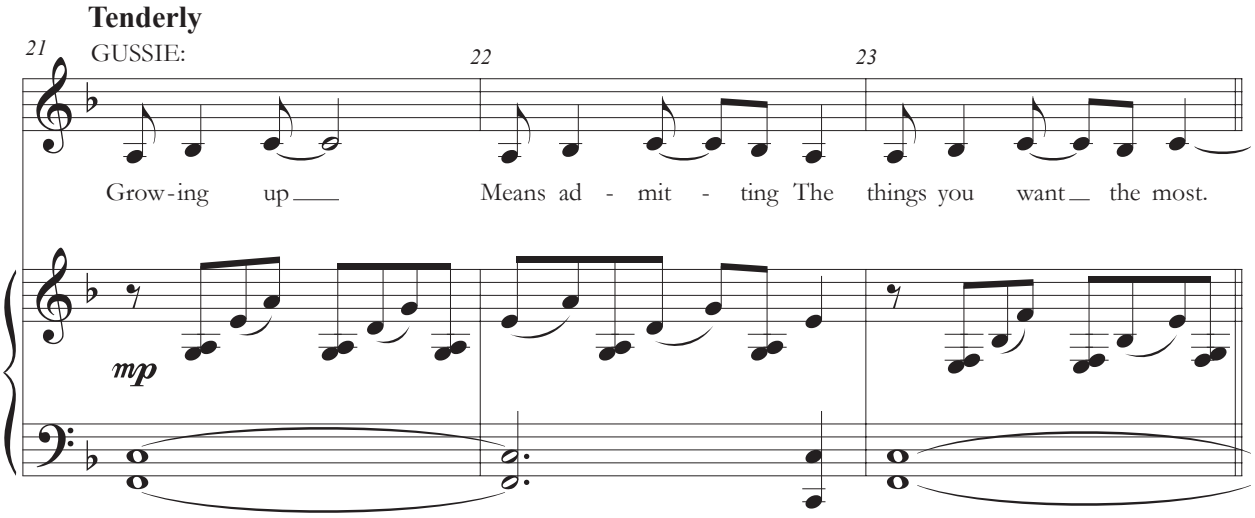
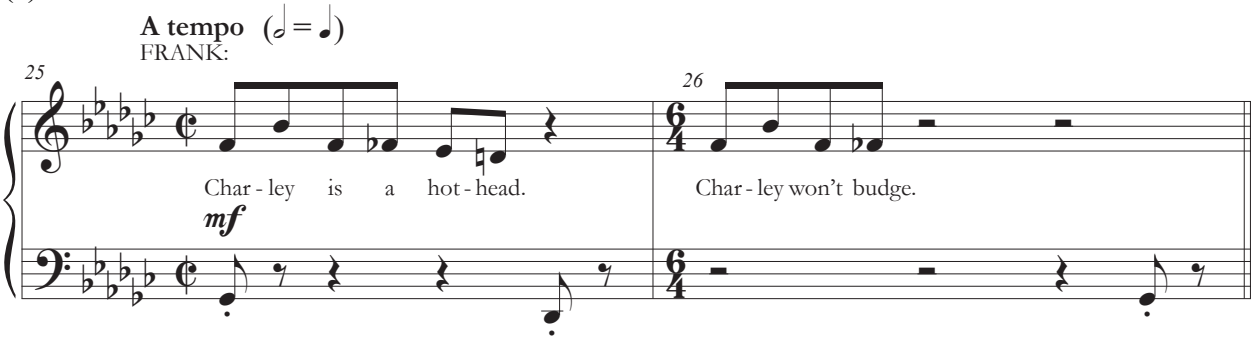


single goal. During the **B** section Frank starts singing to *himself* about his friends, and Sondheim sets his frustrations to a chromatic, noodling melody (see Ex. 3.26a).[24]

[24] "Growing Up" shares ephemeral, motivic elements with "Old Friends": both choruses use the phrase "old friends" as a motto, and the melodies for each bridges begin on ^7 over **I** and flow into a maze of chromatic tonicizations.

Example 3.26. "Growing Up": (a) Bridge of Part I and (b) introduction of Part II.

(a)



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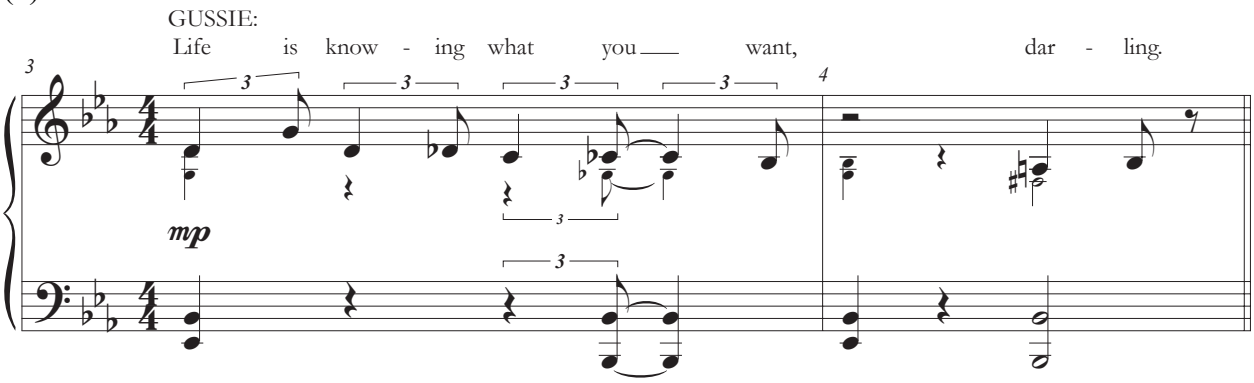
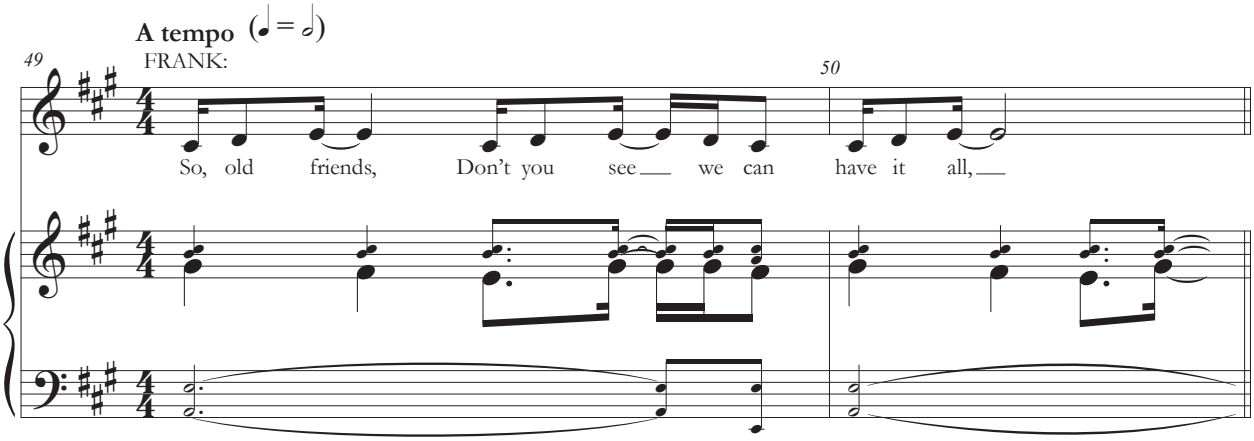


When Frank returns the opening **A** (see Ex. 3.27), Sondheim adds a familiar accompanimental vamp. The descending $\hat{7}$–$\hat{6}$–$\hat{5}$ recalls two previous numbers: most directly, it is a slower version of the accompaniment in "That Frank"; but it is also recalling the same figure from the title song (#2), which is set to the lyric "Dreams don't die / So keep an eye on your dreams." When Sondheim reuses this melodic figure from the opening number in "That Frank," the reminiscence is ironic; in "Growing Up," it is sincere. This sincerity also comes from the more muted **A** sections in the last part of the song: Frank ends a half step *lower* than where he began.

Gussie's re-entrance interrupts Frank's playing, and she tells him she is leaving her husband; throughout the song, she convinces him not to end their affair. "Growing Up (Part II)"

Example 3.27. "Growing Up (Part I)": Chorus 3 (emphasized in accompaniment: "Dreams don't die…" melody).



progressively turns the indecisiveness of the bridge from Frank's solo into a tonally stable theme. It begins with a melody that extends the fragments of **B** in Part I; where Frank originally ended on $\flat\hat{6}$, Gussie reaches and turns around on $\hat{5}$. Her response flips the modules of Frank's **AABAA** solo—in other words, Part II is in **BBABB** form (see Exs. 3.25b and 3.26b, above). The final **B** sections stay, for the first time, within a single key; and as she sings to Frank that he should make his own decisions, he leaves the apartment with her.

In the underscore that closes the scene, Sondheim uses all of the themes we have heard so far: the **A** and **B** themes, the $\hat{7}$–$\hat{6}$–$\hat{5}$ descent, and the accompaniment to "Good Thing Going," all at the same time. At m. 53, where Gussie's solo fades out, the resolution to tonic elides with this disorienting counterpoint.

A similar thematic collision ends the scene in which all of these themes return, in 1962 (see Table 3.7). Joe and Gussie are hosting a party to introduce Frank and Charley (and Beth and Mary, who have joined them) to the upper set, and the songwriters perform "Good Thing Going" to a rapt and receptive audience. But when Gussie has them give an encore, distracted whispers from the crowd grow into a din that drowns out the contemplative song.

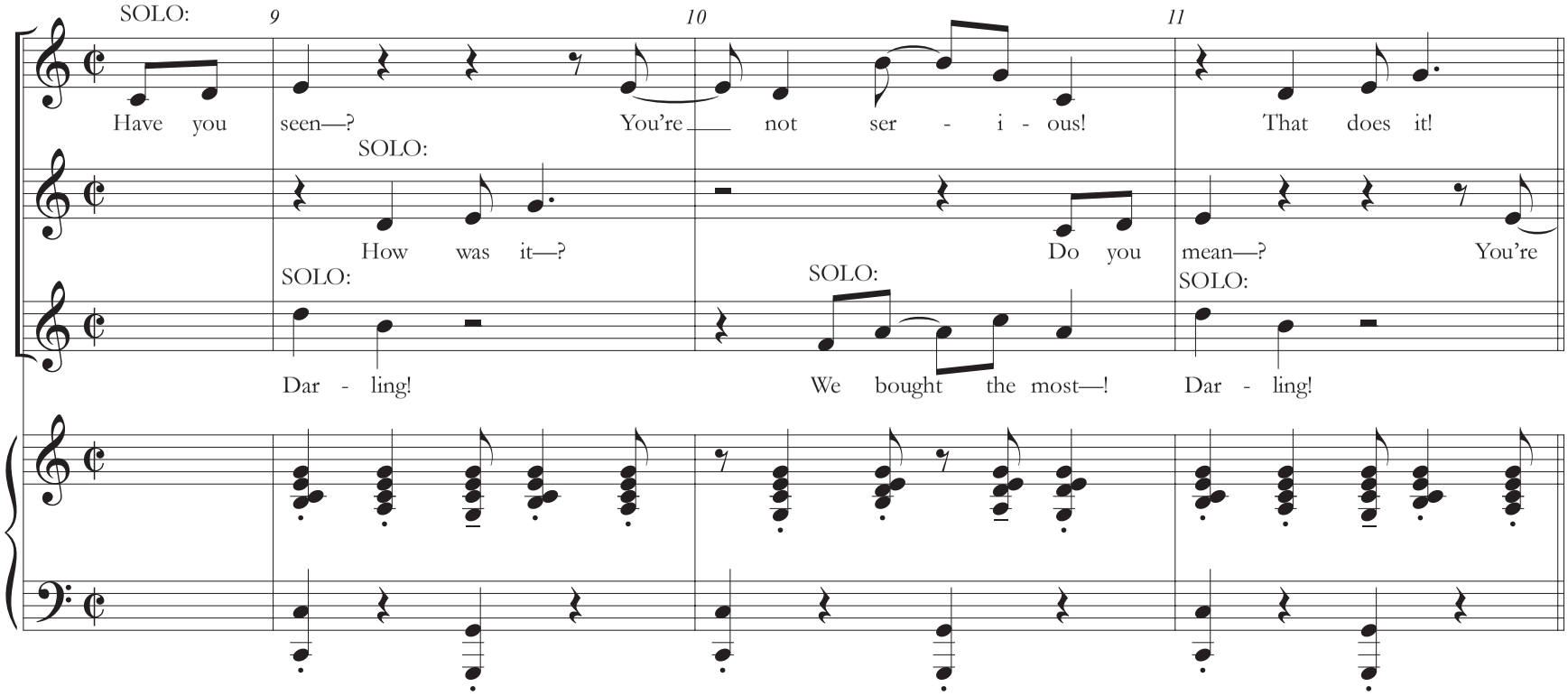
Table 3.7. Outline for "The Blob" and "Good Thing Going" (#s 12–13A).

12. THE BLOB (PART I) **That Frank**	Underscore (m. 24)	**12A. THE BLOB II** **That Frank (m. 1)**	**Growing Up A (m. 19)**	12B. THE BLOB II— Underscore
CM (I: ~~PAC~~)	B♭M	B♭M	→A♭M → CM → EM	A♭M
GUESTS: ***Have you seen—?*** ***How was it—?*** ***You're not serious!***	*[Instrumental]*	***Darling!*** ***We saw the new—*** ***Darling!***	**GUSSIE:** ***Meet the Blob.*** **GUESTS:** ***Hi! Dreadful!*** ***Fabulous!***	*[Instrumental]*

12C. GROWING UP (ACT 2) **Growing Up B (m. 1)**	**Growing Up A (m. 20)**	**12D. THE BLOB III** **That Frank**	**13. GOOD THING GOING**	**13A. THE BLOB IV** **Good Thing/That Frank**
EM→FM (♭VII: IAC)	G♭M→B♭M (III: PAC)	V/CM	FM	FM (I: HC) → BM
GUSSIE: ***Life is knowing what you want, darling…***	***Growing up,*** ***It's what they call growing up…***	**GUESTS:** ***It's the best—!*** ***It's the first—!*** ***It's the finest—!*** ***It's the latest—!***	**CHARLEY:** ***It started out like a song.***	**FRANK & CHARLEY:** ***It started out like a song.*** **GUESTS:** ***Have you seen—?*** ***How was it—?***

The sophisticates—whom Gussie calls "The Blob" (#12)—sing the first modular reprise, recalling the same $\hat{7}$–$\hat{6}$–$\hat{5}$ fragment that was in the accompaniment of "Growing Up." This time, as Ex. 3.28 shows, the combined melodic and harmonic correspondence to "That Frank" is much stronger: even if the specific people have changed, Sondheim is connecting the Blobs of 60's New York and 80's L.A. Gussie never sees herself as *part* of the Blob, but between 1980 and 1962, her relationship to it shifts from contempt to

Example 3.28. “The Blob (Part I)” (#12): Solo counterpoint. Reprise of “That Frank” (#3).



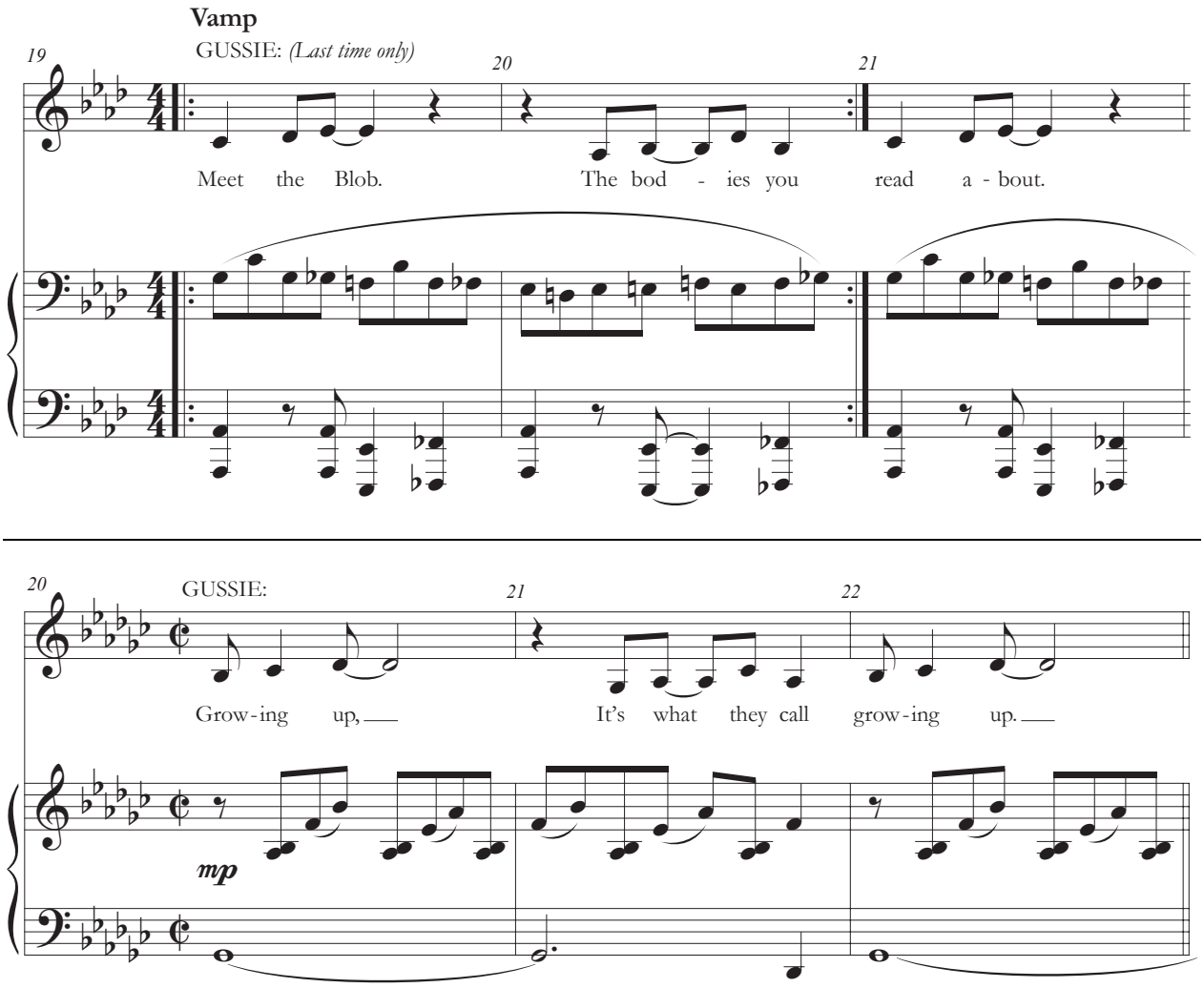
knowing superiority. Sondheim adjusts the tune accordingly. In “That Frank,” they are the focus, and different members of the ensemble sing entire lines on their own. By contrast, in “The Blob,” they are the background, and reprising lines are scattered every two to four beats, with the ensemble never reaching a cadence in the entire scene.

The next two modules, shown in Ex. 3.29, are solos by Gussie: her tongue-in-cheek exposition to Frank (#12A), followed by a reprise of "Growing Up" (#12C). The reprise, at first, seems simply abbreviated: Gussie sings **BBA**, without a return to **B** as she sang in the source song from Act One. But when she starts singing "Growing Up (Act II)," the melodic and lyrical reprise only lasts for the first measure; this is otherwise a completely distinct tune. It is, in fact, a more immediate reprise of Gussie's solo in #12A, "The Blob (Part II)." The new tune is tonally more adventurous than "Growing Up (Act One)"—as Exs. 3.30 and 3.31 show, Gussie's first solo outlines a chromatic thirds cycle[25]—but her second solo is set above the same accompanimental pattern, opening melody/lyric, and message as "Growing Up (Act I)."

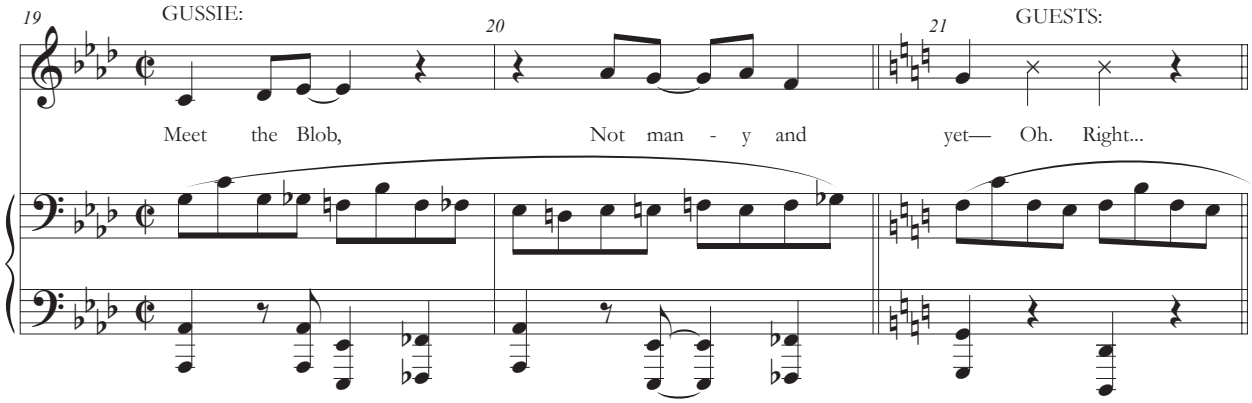
As with the "Like It Was" reprise in "Old Friends," then, the "Growing Up" reprise recalls a specific tune without recalling a full phrase of melody. Sondheim has also recalled the *structure* of "Growing Up" by juxtaposing this looser recall with a stricter one: the winding melody of the **B** section in "Growing Up" returns almost exactly as Gussie sang it in Act One. While Sondheim does not reprise "Growing Up" as an ensemble number in Act Two, the subtly new melody reflects a shift in Gussie's objective with Frank from personal (in 1968) to public (in 1962). In Act One, she is convincing him to marry her—a choice that will confirm the end of his working relationship with Joe, the most viable producer of his and Charley's next Broadway show. In 1962, Frank and Charley are hoping that Joe signs on to their political musical, *Take a Left*; Gussie tells Frank they are being hired to write a star vehicle for her instead. When Gussie sings "Growing Up" in Act One, her reprise is linked to Frank's personal music; when she sings it in Act Two, it is linked to the Blob.

[25] This also matches the key structure of the second bridge "That Frank," which, as described above, traces C Major, A♭M, and EM.

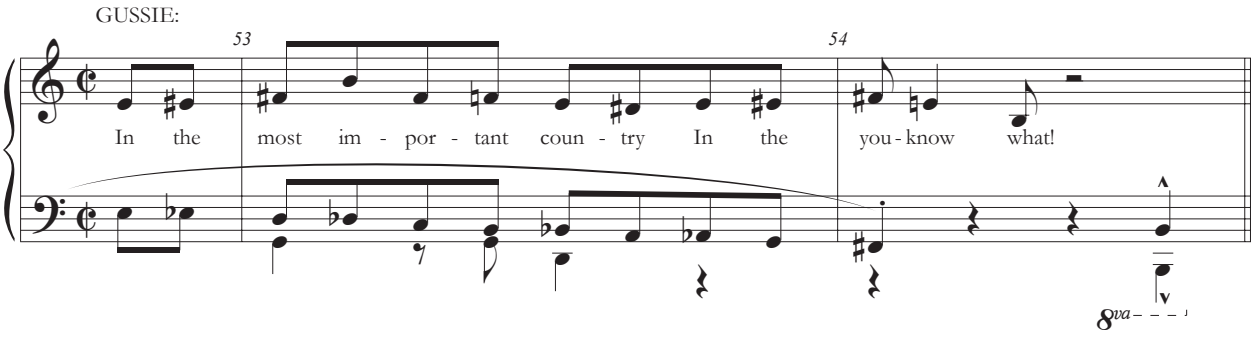
Example 3.29. “The Blob (Part II)” (#12A, above) and “Growing Up (Act II)” (#12C, below): Gussie’s solos. Modular reverse reprise: “Growing Up (Part II)” (#7B).



Example 3.30. “The Blob (Part II)”: Modulation to CM in Gussie’s solo.



Example 3.31. "The Blob (Part II)": Abrupt cadence on B—either an IAC in B or HC in E.



The songwriters perform "Good Thing Going" once Frank accepts Gussie's offer. This is the last theme to return from "Growing Up (Act I)" (see Ex. 3.32), and it is the only time we hear Frank and Charley's song in full (see Figure 3.4 for an overview of each instance the tune appears). Most recently, it has appeared at the start of Act Two, excerpted and fashioned as Gussie's brassy showstopper in *Musical Husbands*; similar to "Not a Day Goes By," Sondheim has prepared this reverse reprise throughout the score by placing this ballad in array of dramatic contexts in chronologically later scenes. And Sondhem immediately turns what he has set up as a solo ballad into a full-ensemble number, laying bare the tension between all six of the main characters throughout the entire scene.

Example 3.32. "Good Thing Going" (#13): Opening melody. Modular reverse reprise: "Growing Up (Part I)" (#7A).

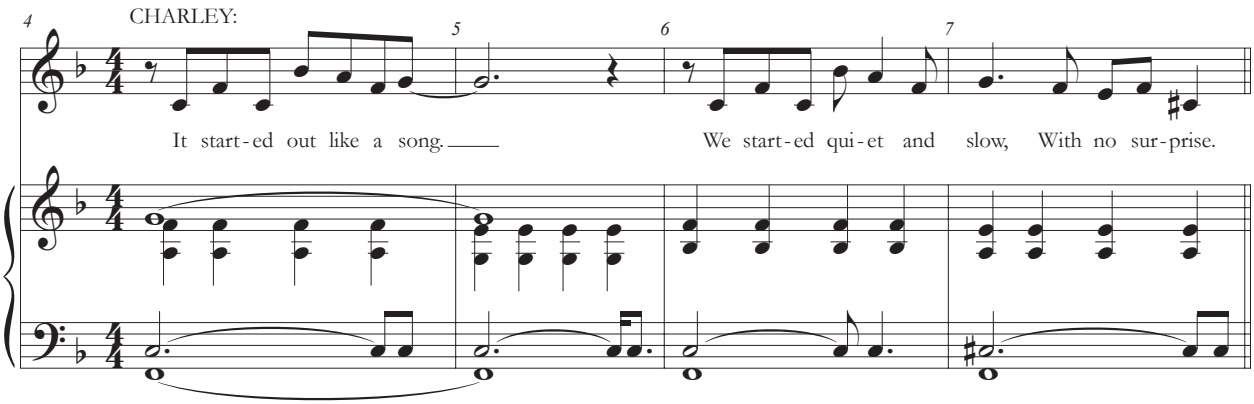


Figure 3.4. "Good Thing Going" (and its variations) in reverse chronological order.

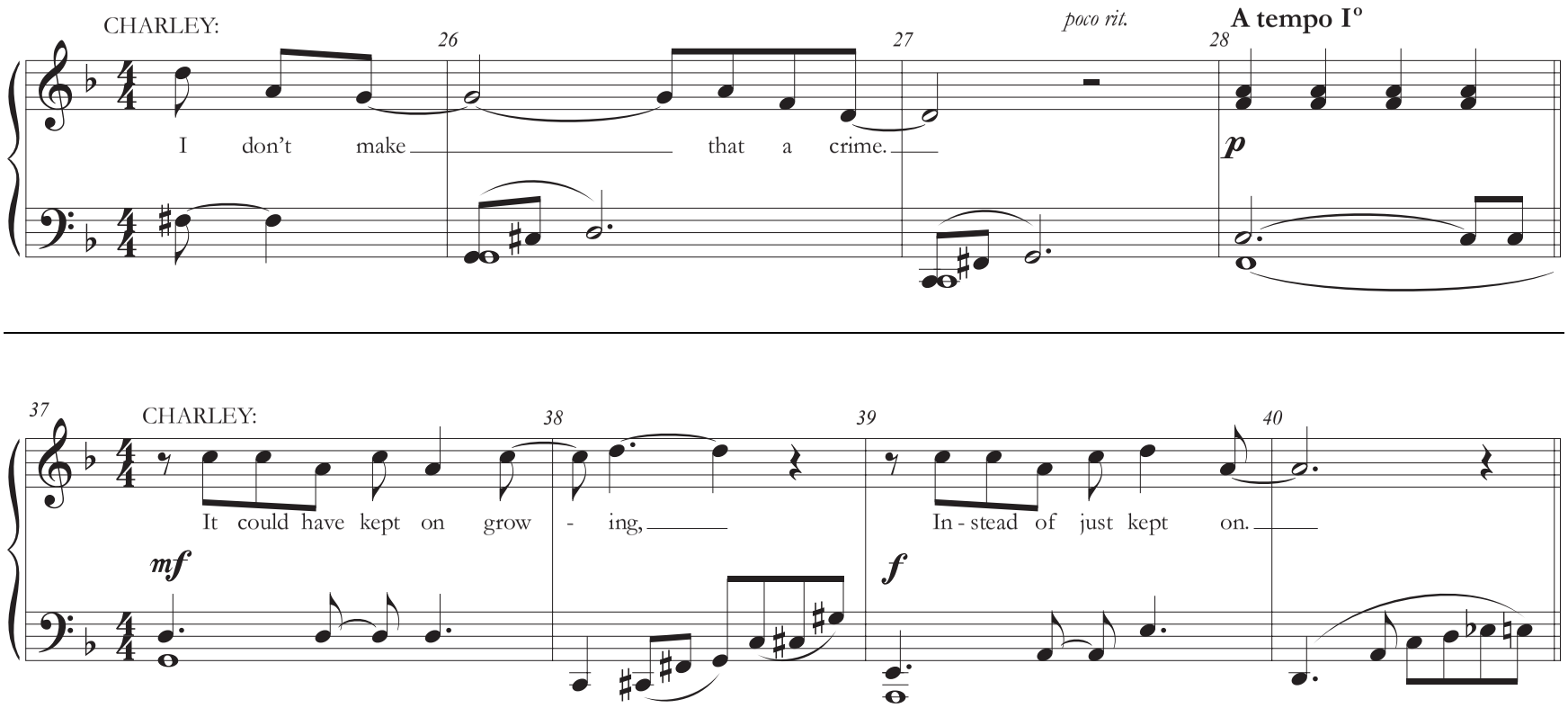
1980	Frank's protégé drunken playing on the piano during his party
1973	Frank Sinatra's recording before Frank and Charley's interview
1968	"Growing Up": Frank's solo over the "Good Thing…" accompaniment
1964	Gussie's solo performance for *Musical Husbands*
1962	Frank and Charley's performance for The Blob
1957–1959	"Who Wants to Live in New York": Up-tempo Tin Pan Alley-style song

Frank's melody—in **AABA** form, but surpassing the traditional 32 measures—resembles a winding Harold Arlen standard.[26] Ex. 3.33 shows two expansions, each framing the final **A** section. First, the authentic cadence at the end of **B** elides into a three-measure interlude, which repeats the song's instrumental introduction. Next, Frank repeats the same harmonic progression for the last **A** as he used for the first, and only adjusts the melody in the seventh measure; since the half cadence and melodic ascent to $\hat{6}$ leaves the tune unresolved in m. 38, Frank substitutes **I** for **iii** in the following measure, and completes the song with a circle-of-fifths progression back to tonic and one last instrumental postlude.

The melodic expansions give Charley's lyrics ample time to land emotionally. They sum up what we have seen of the pairs' relationship up until this point. Charley has "wanted too much": to change the content of what he's writing, creating the risk of bringing imperfect work out into the world. Frank, on the other hand, changes the medium to find the surest success—in forms that particularly keep his work progressively more fixed. And yet he keeps the idea of composing on a pedestal, without challenging himself. In the run time of the show, this is the friends' denouement, when Charley finally gives words to—and makes peace with—this irreconcilable difference.

[26] For more on Sondheim's affinity for Arlen as a composer, see Steve Swayne, *How Sondheim Found His Sound.* For more on Arlen's extended forms in songs like "Blues in the Night," "The Man that Got Away," and "That Old Black Magic," see Walter Frisch, "Arlen's Tapeworms: The Tunes that Got Away."

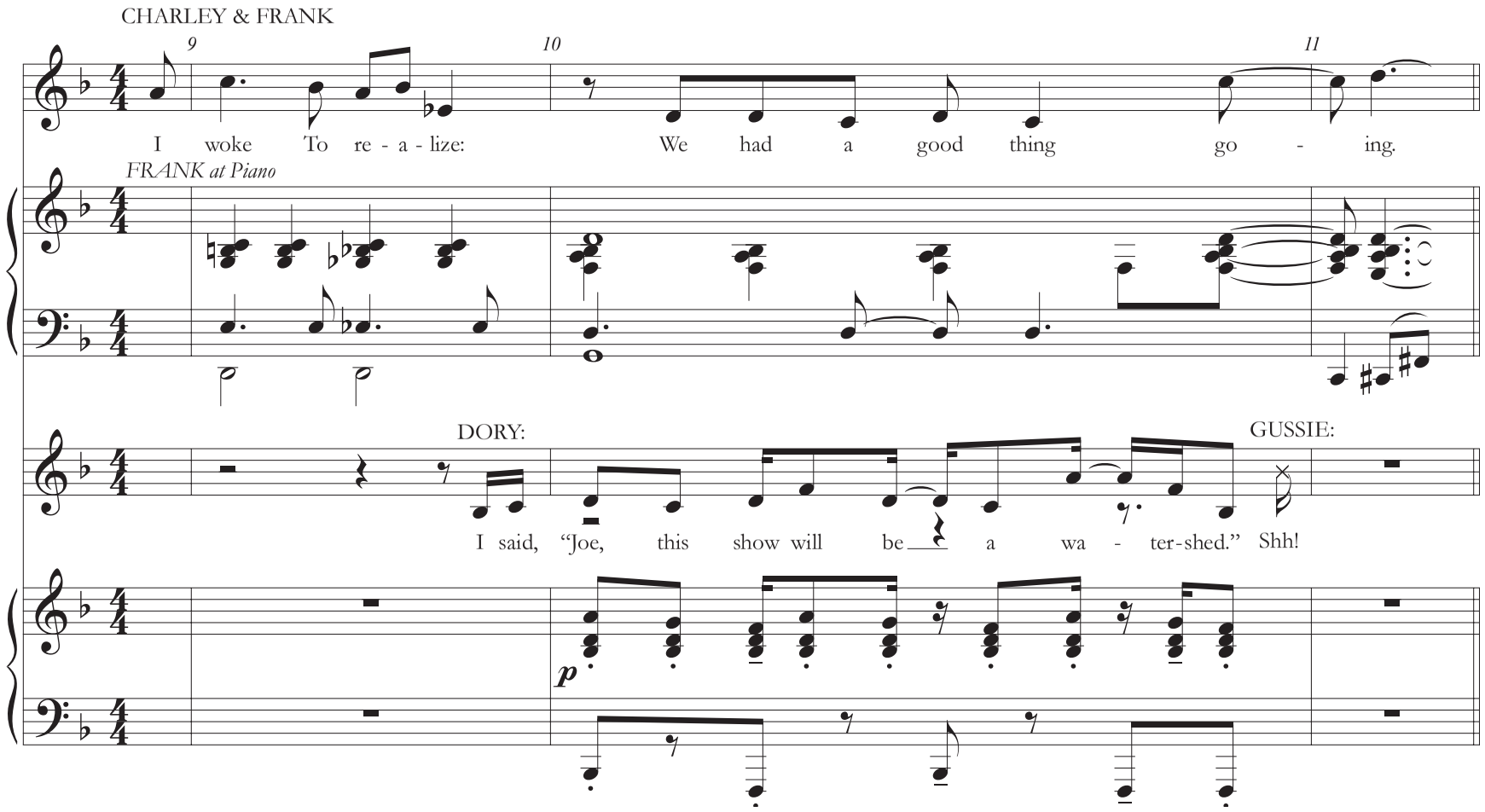
Example 3.33. "Good Thing Going": Expansions around final chorus. Above: end of bridge to instrumental interlude; below: original half cadence from first **A** diverting to descending-fifths sequence.



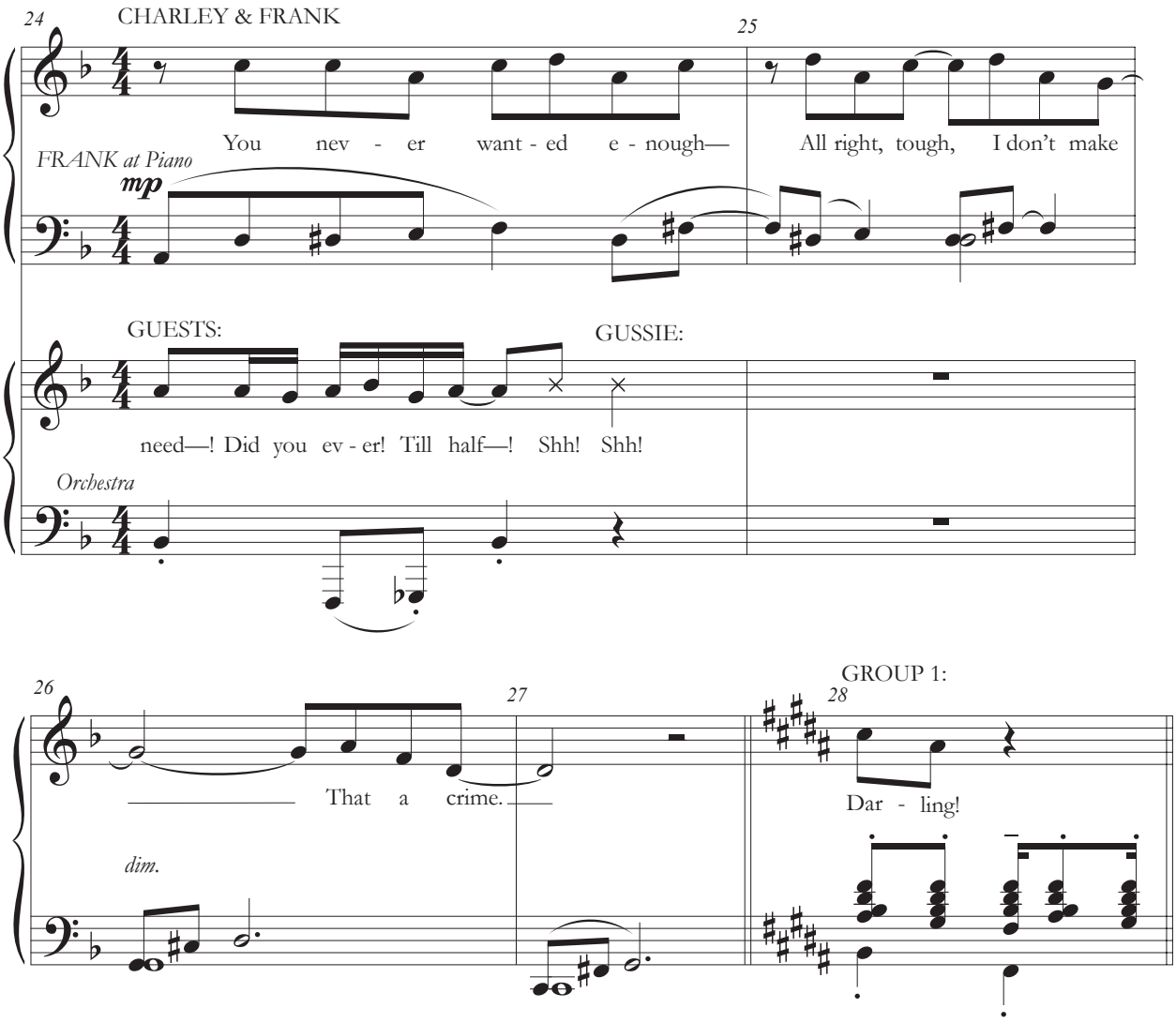
If only Frank listened. Gussie clamors for an encore; Charley wants the ballad to speak for itself, but Frank pressures him into a repeat performance (#13A). Sondheim layers their encore with reprises of "The Blob," which grow as the encore goes on despite Gussie's shushings. Ex. 3.34. shows three of these. The first interjection takes place in the tenth measure—the beginning of one phrase clashing with the end of another. The immediate counterpoint lines up well: the B♭M7 chord outlined in "The Blob" contains the same

notes as the Gm9 in "Good Thing Going." The clash is functional: where Frank and Charley's song reaches a predominant harmony in FM, the Blob rests on an amorphous tonic in another (if closely-related) key.

Example 3.34. "The Blob (Part IV)" (#13A): Encore to "Good Thing Going" (upper systems) and guests' interruptions (lower systems).



Example 3.34, continued.



Sondheim keeps up this immediate consonance and functional dissonance; the next passage in Ex. 3.34 has the second and third clashes. The longest interjection drowns out the transition from the second **A** into **B**. But this passage in the ballad begins with a suspended dominant in FM, then leads into an applied dominant and tonicization of **IV**—all of which are consonant in the Blob's B♭M. Gussie's last "shh!" comes just in time for "Good Thing Going" to reach **V/ii**—for which the third of the harmony, F♯, would have created a local dissonance. Three measures later, though, Sondheim modulates the Blob up by step; the noise too much to bear,

Frank stops playing and Charley, humiliated, storms off. As in the rest of the scene, the Blob's music does not resolve; instead, Sondheim immediately segues into another "Transition" (#13B), with the entire ensemble, via one more stepwise modulation.

By the time eighteen years have rewound in this musical—from "That Frank" to "The Blob"—the network of musical themes and motifs inevitably stretches across multiple scenes and songs. But Sondheim's recall and rearrangement of every module in "Growing Up (Act One)" into an entire scene in Act Two underscores how the presence of the Blob clouds Frank's decision-making. Frank has placed his trust in Gussie in an unfamiliar situation—over his wife, Beth; his friend, Mary; and his partner, Charley.

Both "Old Friends" and "Good Thing Going" follow a cumulative progression over a series of musical numbers in run time. By their reverse reprises in 1968 and 1962, respectively, they are the songs around which all the other themes revolve. And in the context of reprising multiple themes at once, Sondheim is using these catchy tunes not just to reflect these chronologically earlier scenes as a more innocent time; they are the central friends' most revealing moments.

"Tend Your Dream": The Memories of "Old Friends" and "Good Thing Going"

In this last section, I examine the two scenes that bookend the main professional arc of Act Two: Frank and Charley's attempt to bring a musical to Broadway. In "It's a Hit" (#11) and "Opening Doors" (#16) the primary melodies that Sondheim uses are new, and he never reprises them elsewhere. Yet he still builds each scene around reprises of the tunes that have followed the friends throughout the show.

These characteristics link each number to *both* the single- and multiple- modular reverse reprises above. But what is unusual is that the reprises are of tunes that Sondheim has *already* transformed from ephemeral fragments to complete musical numbers over several scenes: "Old

Friends" (#7) and "Good Thing Going" (#13). When we hear these tunes *once more* in "It's a Hit" and "Opening Doors," respectively, the available context is not just the source song. It is also the accumulation, in the run time of the show, of each song having already taken shape. In these reminiscences, run time and chronological time collide.

As a result, Sondheim charges the joy that radiates from the friends in both numbers—at vastly different temporal spans. "It's a Hit" captures a single moment in 1964. Sondheim introduces the second act with Gussie, who sings "Good Thing Going" in *Musical Husbands* as her eleven-o'clock number ("Act Two Opening," #10A). When Frank, Charley, Mary, Beth, and Joe hear the ovation inside the theatre after her performance, they celebrate with a giddy, chromatic waltz. Toward the end of the number, Frank and Charley begin the last vocal reprise of "Old Friends" in the show, and the rest of the group eventually joins in. When the reprise arrives, the characters sing about how they are "*still* old friends"—building on the context of songs we have heard in their future.

By contrast, "Opening Doors" is the only part of the musical to span a series of years *forward* in time—1957 to 1959. The number traces each of the friends' early struggles in New York; yet they are exhilarated, repeating the refrain that "There's not enough time." And we see them meet Joe and Gussie, when Frank and Charley audition their song; and Beth, when she auditions for *Frankly Frank*. Throughout the number Sondheim distills "Good Thing Going" and "Old Friends" to their smallest fragments, blurring the distinctions between them; and when Frank and Charley perform the earliest version of the song they have written, Sondheim refashions it so that it bears striking motivic resemblances to the old friends' trio.

In the previous section, I discussed both of the source songs as ensemble reprises themselves. Below, I will discuss how Sondheim *shifts* the scope of the ensemble in these later numbers. In "It's a Hit," the "Old Friends" reprise grows from a trio to a quintet. And in "Opening Doors," across the multiple reprises of "Good Thing Going," Charlie is joined by Joe

and two singers (including Beth) auditioning for the revue. These shifts are distinct from nearly every example above, in which Sondheim has reprised seemingly personal solos. Here, the "personal" space in each source song is among the three main characters. In each of the reprises this space grows: in 1964, to the people in their immediate orbit; and in the late 1950s, to the people they are meeting for the first time.

"Old Friends" (and "Good Thing Going") → *"It's a Hit!"*

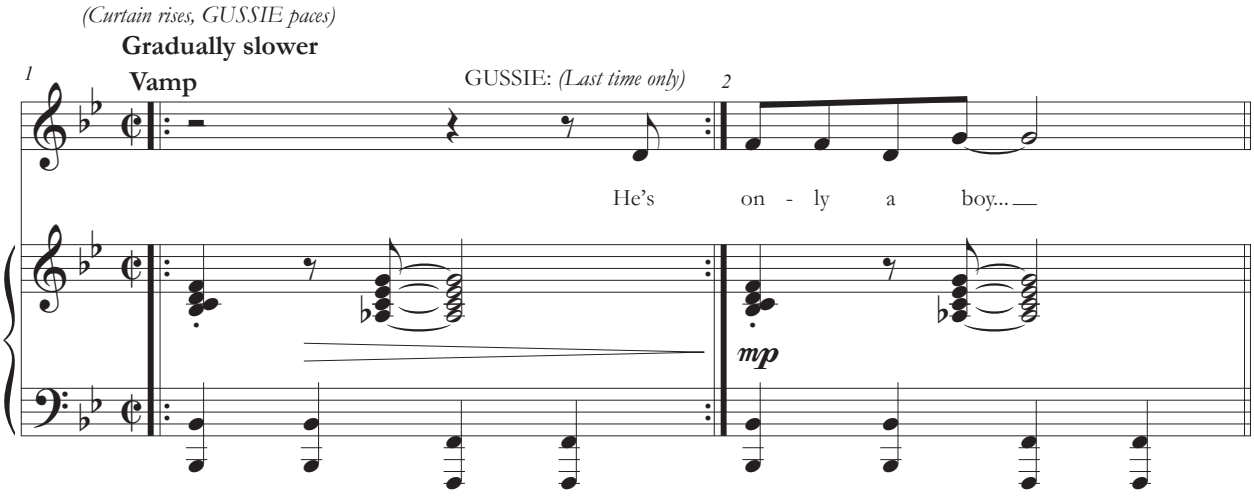
When Gussie takes the stage at the start of Act Two, Sondheim blends her solo with the Entr'acte (#10). Like the Overture (#1), the Entr'acte is based heavily on Mary's tune from "Now You Know" (#9). As shown in Ex. 3.35, Sondheim begins Gussie's verse in the Act Two Opening (#10A) with the alternation between **I** and **v9** from this tune. The two-chord progression lasts through the first seven measures of her solo, and Sondheim even briefly recalls fragments of the "Now You Know" *melody*.

But the melodic associations are fleeting, and the harmonic progression eventually gives way to key changes that Sondheim has not yet explored with "Now You Know." Her chorus turns "Good Thing Going" into a showstopper, and Sondheim helps this land with a tritone modulation at the end of the verse, a four-bar pre-chorus on the dominant, and a spectacular resolution to tonic when Gussie begins singing the familiar tune (see Ex. 3.36).

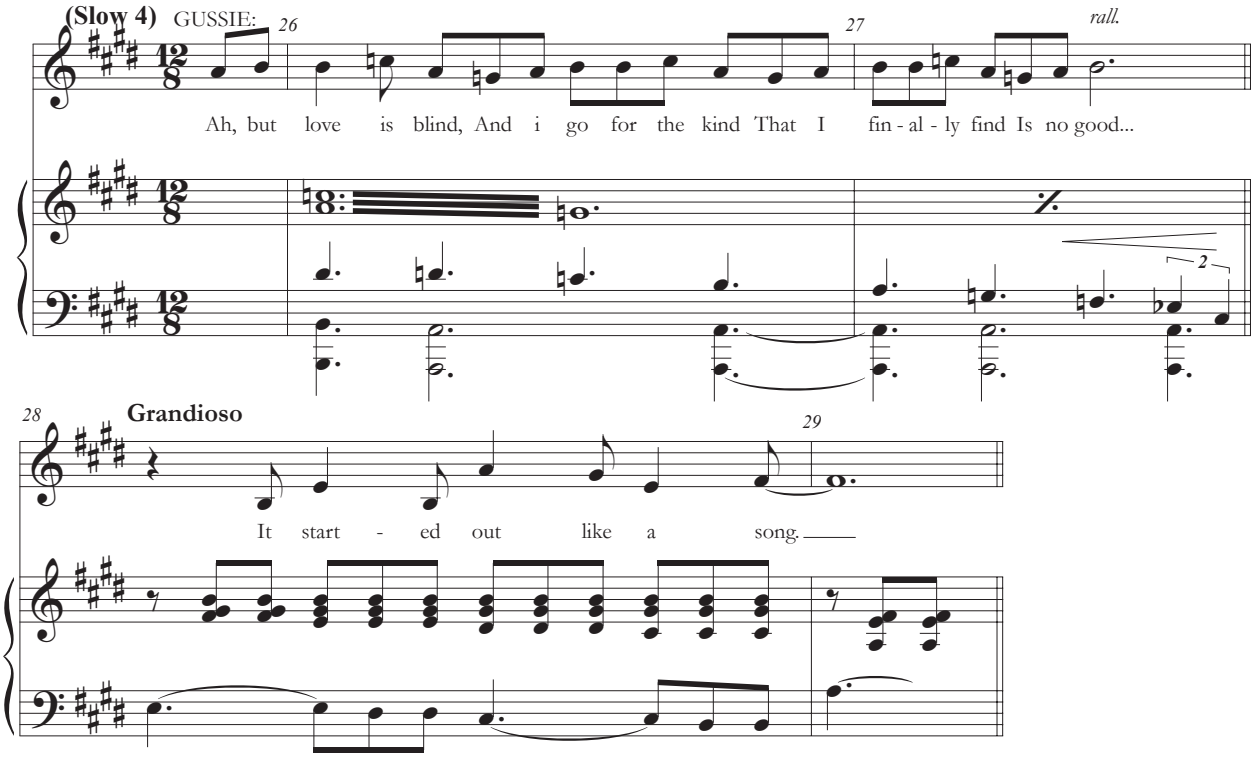
Frank and Charley have transformed this tune into a torch song. Gussie's character is torn between her husband and a younger man—Sondheim makes the parallels between her onstage and offstage lives obvious. When she sings the chorus, then, the opening lyrics are a declaration of her love for the other man. While we have not yet heard Charley's 1962 performance with

Frank at the piano, we have heard Frank's contemplative soliloquy during "Growing Up (Act One)." In Gussie's voice, the tune is anything but contemplative.[27]

Example 3.35. Act Two Opening (#10A): Gussie's verse.



Example 3.36. Act Two Opening: Transition from pre-chorus to chorus of "Good Thing Going."



[27] In the published vocal score, Gussie's performance trails off shortly after the first half cadence; in 2012 NYCC, she sings the first and last **A**.

In response to the brassy turn, the audience roars with approval.[28] Charley records the applause on tape; throughout "It's a Hit," the quintet marvels at the sound they have captured—rather than at the live audience that is, presumably, still in the theatre. Frank and Charley delight in moving past the indignities of amateur theatre (with Mary vicariously cheering them on); Beth takes heart in having a husband her parents might approve of; and Joe fantasizes about *Musical Husbands* making Broadway history.

In this 198-measure number (see Table 3.8), the only authentic cadence that does *not* elide with a new phrase arrives at m. 190. When the reprising passage begins in the final chorus, the promise of resolution is particularly striking because of how long, and in how many ways, the number has *not* resolved before then.

In the introduction Sondheim's accompaniment alternates densely packed chords on dominant pedals with sudden leaps to extreme registers—which cue fermatas as the characters replay the tape. Ex. 3.37 shows the opening of both twelve-measure phrases: first, Joe ascends from $\hat{5}$ to $\hat{6}$ in B Major; Charley responds a tritone higher, with an ascent from $\hat{6}$ to $\hat{7}$ in Eb.[29]

In the song proper, Sondheim reflects the sudden rush of exuberance in this scene through wide leaps on and around $\hat{5}$. Ex. 3.38 shows the beginning and end of the first chorus. Frank begins with chromatic winding around a low B♭—the lowest notes he sings in the show—before immediately leaping up an octave and back down again. At the end of the phrase, Charley ascends stepwise from a low B♭—also reaching his lowest register—to a high F, and immediately stops on a half cadence. Under Charley's brief snippet of dialogue, Sondheim turns the chromatic elaborations of $\hat{5}$ into a vamp that repeats a single measure. When

[28] There are several differences between the available versions of "It's a Hit." In the original production, for example, the number is only a quartet between Frank, Charley, Mary, and Joe. There are also several sections in the OBCR that are not in any published score; I will mention these individually as they arise in the analysis below.

[29] Between the introduction and the first chorus in the OBCR, Frank continues a chromatic line accompanied prominently by tuba during 0:30–0:45.

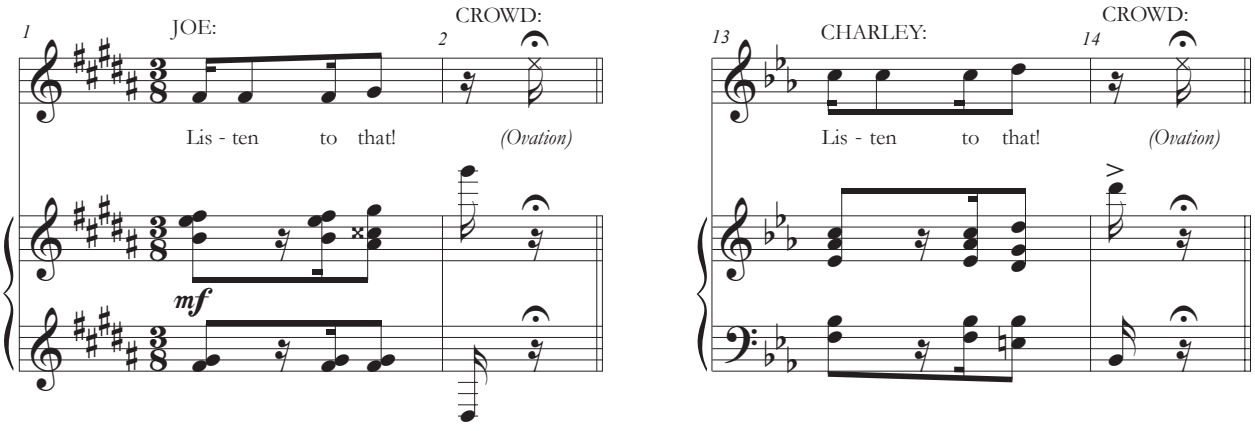
Frank, Mary, and Charley begin the second chorus together, the tonic chord at m. 54 finally provides harmonic resolution—but by eliding this cadence with the melodic ♯$\hat{4}$–$\hat{5}$–$\hat{5}$ ascent, Sondheim keeps propelling the number forward.

Table 3.8. "It's a Hit" (#11): Form diagram. Modular reprise: "Old Friends" (#7).

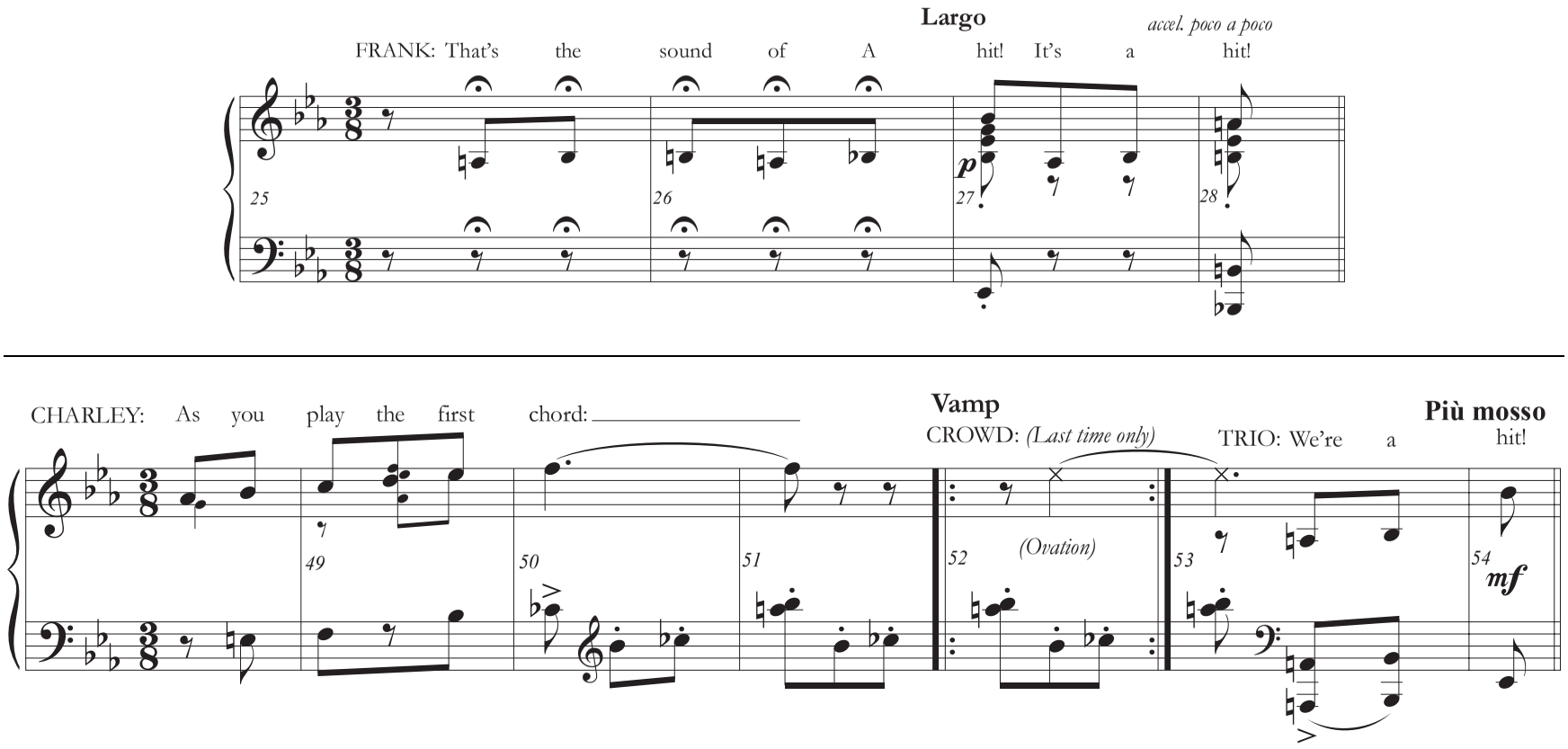
Introduction (m. 1)	Chorus 1 (m. 27)	Chorus 2 (m. 134)	Chorus 3 (m. 74)
V/BM→V/E♭M	E♭M (HC; first vamp)	E♭M (HC)	→EM (HC; second vamp)
JOE: *Listen to that! Will you listen to that!* FRANK: *Do you know what that means?*	FRANK: *That's the sound of a hit!* *It's a hit!* *Gang, I think this is it!*	MARY, FRANK, CHARLEY: *We're a hit! We're a hit!* JOE: *You're ahead, you should quit.*	FRANK, CHARLEY: *It's a hit! It's a hit!* BETH: *Will my folks have a fit!*

Canon (m. 104) → "Vamp"	Chorus 4 (m. 134)	**…reprise** (m. 154) → "Vamp"
V/AM~V/EM→V/FM (HC)	FM	→ AM (IAC) [*no motto!*]
FRANK: *Listen to that! Will you listen to that! […]* ALL: *That's the sound of an audience losing its mind…*	ALL: *It's a hit!* *It's a hit!* *It's a palpable hit!*	**FRANK, CHARLEY (later +MARY, BETH):** ***(…Is we're) still old friends! […]*** ALL: *We've got a…hit!*

Example 3.37. "It's a Hit" (#11): Introductory phrases: V/B♭M (left), V/E♭M (right).



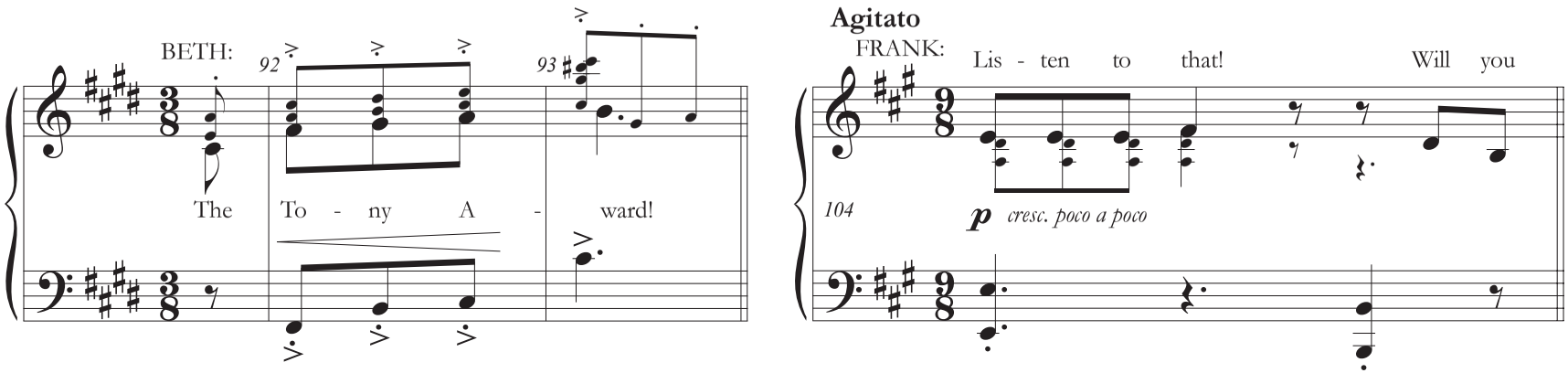
Example 3.38. “It’s a Hit”: Opening of Chorus 1 (above); elided resolution from Chorus 1 to Chorus 2 (below).



Between the two phrases in Chorus 2, Sondheim modulates up by half step to E Major, and the chorus pauses after the accompanimental vamp on the dominant. At m. 104 Frank begins on an E, supported by an E in the bass, providing the melodic

resolution that was absent from Chorus 1 to Chorus 2. But here Sondheim recalls the introduction, and rather than a **I** chord in E Major, he reinterprets E as ^5 and begins the section on a suspended dominant in *A Major* (see Ex. 3.39).[30]

Example 3.39. "It's a Hit": Half cadence at end of Chorus 2 (left); elided suspended dominant "resolution" (right).



Unlike the stop-and-start pace of the opening, at m. 104 this melody becomes the subject for a canon. Sondheim also contracts the duration of each phrase, from twenty measures of 3/8 (or five hyper-measures of 12/8)[31] to five measures of 9/8; and he changes keys at an accelerating rate (the dominant of EM for twelve measures, of B♭M for four measures, of GM for two measures, and of EM

[30] Before the return to the introduction in the OBCR, Sondheim turns to an abrupt authentic cadence in *D Major* at 2:00; Joe Josephson and Charlie sing a chromatically winding bridge that lasts until 2:42.

[31] In the choruses, the only exception to this is the first half of Chorus 1, during which Mary adds an additional four-measure line within the phrase.

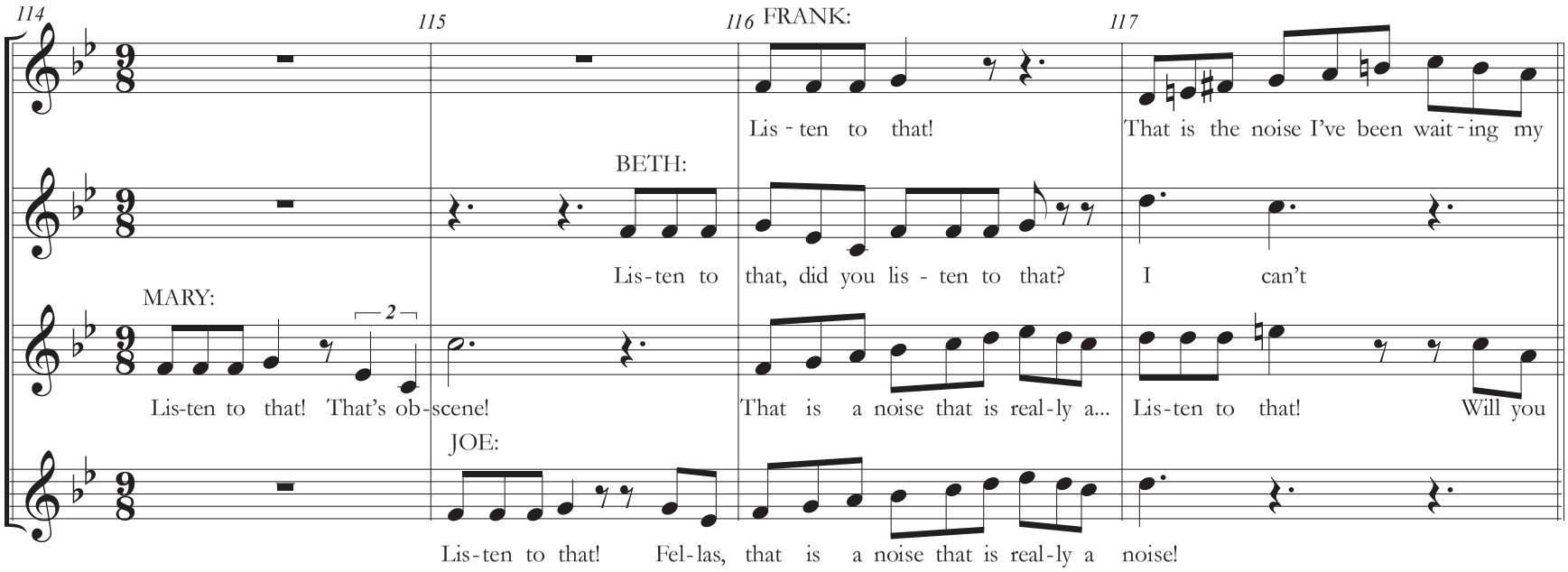
again for two measures). Ex. 3.40 shows a snapshot of these intensifying contrapuntal, metric, and tonal layers. The build reaches a highpoint at m. 122, when everything slows back down: The quintet collapses into unison, in a slow 3/8,[32] on the dominant of F Major. The final chorus, at m. 134, begins *pesante* and gradually accelerates, preparing one last pair of phrases before reaching a big finish in F.

But at the end of the first phrase of Chorus 3, Sondheim modulates to A Major and begins the reprise of "Old Friends," rewritten to match the surrounding compound meter. Despite the consistent time signature and the context of other direct modulations in the number, this reprise radically shifts a series of metric characteristics all at once. Ex. 3.41 shows the lead-in from Chorus 3 into the reprise. Most obviously, the eighth-note patter gives way to a melody built primarily around dotted quarters. But the hypermeter also transforms. First, the asymmetrical 20-measure groupings of "It's a Hit" become square 16-measure groupings in the refashioned version of "Old Friends." Next, the placement of the rhyme in each four-measure group moves: in the chorus proper, it was at the end; in the reprise, it is at the beginning. This means that at the boundary between new song and reprising passage, Sondheim ends one rhyme scheme and begins another just a single measure apart.

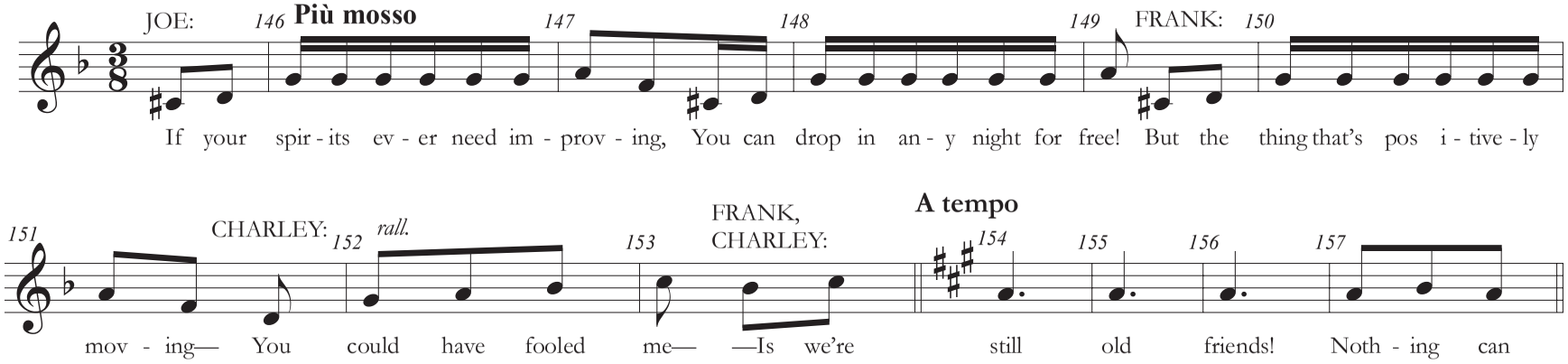
Most surprising are the lyrics themselves—both how Sondheim sets them, and their meaning. In prose, Frank's complete sentence reads: "But the thing that's positively moving is, we're still old friends." This lyrical pickup to the "Old Friends" chorus is unique: In the source song, the chorus always begins on the downbeat ("Hey, old friend…" / "So, old friend…"). The lead-in at the reprise is also metrically strange: the line requires Charley's interruption ("You could have fooled me") to properly scan in compound meter. By winding up to the reprise in the final lines of Chorus 3, Sondheim is departing from both the chorus of "It's a Hit" *and* the chorus

[32] Specifically, two eighth notes in 9/8 become a single eighth note in 3/8.

Example 3.40. “It’s a Hit”: Counterpoint atop suspended dominant harmonies.



Example 3.41. “It's a Hit”: End of Chorus 4. Modular reprise: “Old Friends.”



of "Old Friends"—right as he places them next to each other.

The lyrics also *only* make sense in the run time of the show. The word "still" serves as a rhetorical gesture that acknowledges the earlier "performances" of "Old Friends" from Act One, in the chronological future. And it also amplifies the difference in circumstances between the source tune from 1968—when we ostensibly heard "Old Friends" in its fullest form—and the reverse reprise in 1964. At the premiere of *Musical Husbands*, the friends are celebrating what they have accomplished together, rather than using idea of their past to solve their conflicts. Instead of singing the "Here's to us…" motto from the source song at the end, the quintet returns to the primary chorus at its most distilled. In the final 22 measures they sing octave leaps on and around $\hat{5}$ in unison seventeen times; the eighteenth time, at the penultimate measure, the ensemble splits into an A Major triad. But between the cheeky exuberance at the start of the number and this frenzy at the end, we are offered an alternate, backwards-moving narrative in which the song "Old Friends" traces a path toward reconciliation.

"Good Thing Going" (and "Old Friends") → *"Opening Doors"*

Before Furth's story reaches the early days of Frank and Charley's creative partnership, we see their pre-Broadway performances, including at Joe and Gussie's brownstone in 1962. When "The Blob" hears the songwriting team perform "Good Thing Going," it is the first complete appearance of this song in the run of the show, after four scenes in which we have heard only excerpts. Two scenes later (see Table 3.9), when Sondheim sets Frank's trial-and-error composition process to musical time, he pulls back the curtain to reveal the mundane, repetitive work that the tuneful final product requires.[33]

[33] As mentioned in Chapter 1, this scene brings to life the tension between organicist views of composition and the mundanity of trying many different versions of a melody before settling on one.

Table 3.9. Form diagram for "Opening Doors."

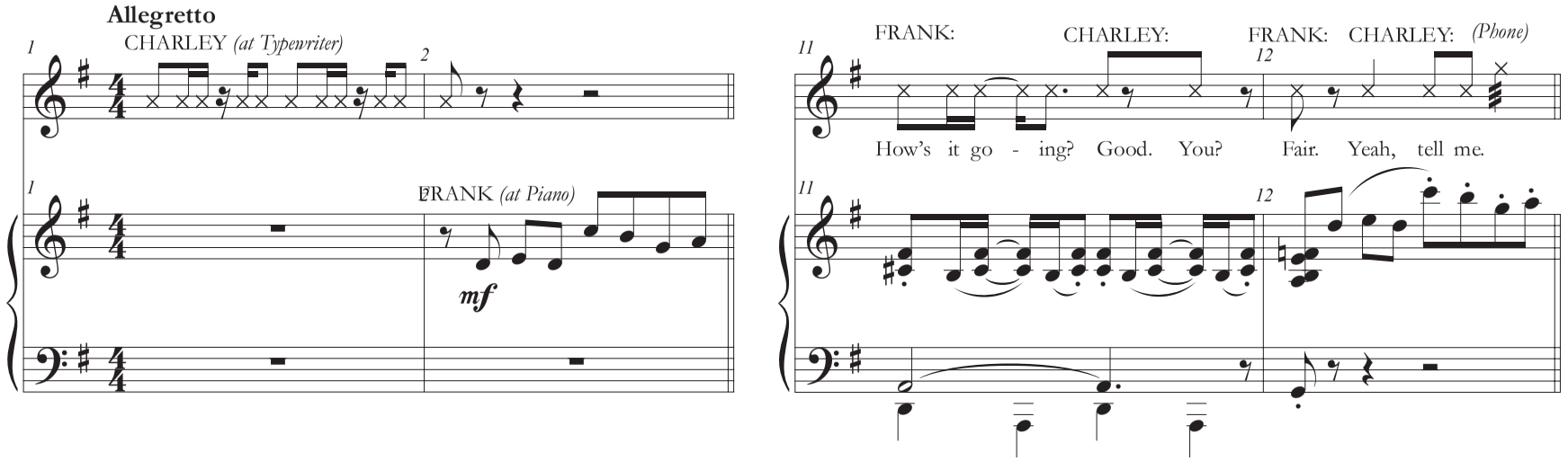
Intro (m. 1)	MODULE 1 Verse A (m. 11)	Transition (m. 20)	Verse B (m. 33)	Chorus (m. 41)	Interlude (m. 50)
GM	GM?	GM~	DM ~ V/GM	GM (I: HC)	V/GM ~ DM
[Charley typing; Frank developing "Good Thing Going"]	FRANK: *How's it going?* CHARLEY: *Good. You?*	*[Charley typing; Frank playing; Mary typing]*	CHARLEY: *I finished the one-act.* FRANK: *I got an audition.*	MARY, CHARLEY, FRANK: *We're opening doors,* *Singing, "Here we are!"*	*[Typing/playing]*

MODULE 2 Verse B (m. 61)	Chorus (m. 69)	Interlude (m. 78)	MODULE 3 Verse A	**REPRISE** **Audition 1 (m. 98)**	MODULE 4 Verse B (m. 173)
DM → V/B♭M	B♭M (♭III: HC)	GM	→A♭M?	A♭M	E♭M ~ V/A♭M
FRANK: *I called a producer.* CHARLEY: *I sent off the one-act.*	MARY, CHARLEY, FRANK: *We're opening doors,* *Singing, "Look who's here!"*	*[Typing/playing]*	FRANK: *How's it coming?* CHARLEY: *Good. You?*	**CHARLEY:** ***Who wants to live in New York?***	CHARLEY: *They're stopping rehearsals,* *They ran out of money…*

Chorus (m. 183)	Verse A (m. 191)	**REPRISE** **Audition 2 (m. 203)**	Verse B (m. 223)	Choruses (m. 232)
A♭M	A♭M	→ FM → GM → AM	V/AM	AM → BM (I: PC)
MARY, CHARLEY, FRANK: *They're slamming the door,* *Singing, "Go away!"* FRANK: *You know what we'll do?* *We'll do a revue.*	CHARLEY/MARY: *What? Where?* Why*?* *When?*	**FIRST GIRL:** ***Who wants to live in New York?*** **BETH:** ***They're always popping their cork.***	MARY, CHARLEY, BETH: *What?!* MARY: *You're not serious!*	MARY, CHARLEY, BETH, FRANK: *We're opening doors,* *Singing, "Here we are!"* *We're banging on doors,* *Shouting, "Here again!"*

Ex. 3.42 shows two steps along this process. It also shows Charley, in the same apartment as Frank, at his typewriter, set to the rhythmic accompaniment in the bridge of "Old Friends." For the first half of "Opening Doors," the friends sing about the jobs they are taking to supplement their incomes, their early experiences living on their own in New York, and the projects they are working on. While Frank and Charley are writing their song, Mary, in a neighboring apartment, is writing her book—which Frank repeatedly pesters her to finish whenever they speak on the phone. It is not going well: at the end of Verse A, Sondheim adds the rhythm of Mary's typing, set to intermittent, slow quarter notes.

Example 3.42. "Opening Doors" (#16): Introduction (left) and Verse A (right). Modular reprises: "Old Friends" (Bridge), "Good Thing Going" (Chorus).



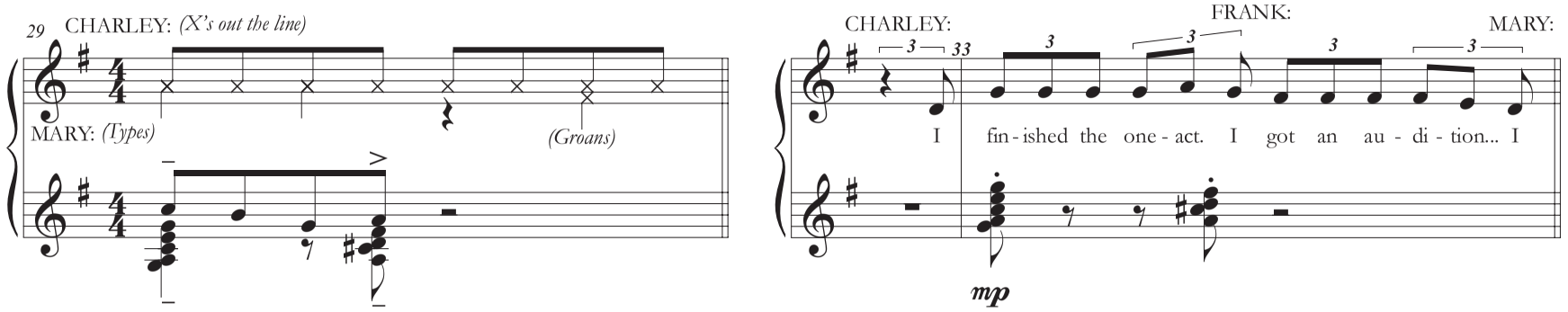
Sondheim uses the instrumental juxtaposition between "Old Friends" and "Good Thing Going" to show just how many musical uncertainties Frank is facing in these early stages. In m. 2, the unaccompanied melody is undoubtedly in G Major, repeating the tonal setting in each of the four earlier scenes. But in m. 12, the key is ambiguous, even though only one pitch has changed. The "Old Friends" bridge begins on DM7 in m. 11; in m. 12 the GMm9 chord implies F♮ as a lower neighbor to the F♯ in the preceding measure. As a result, the lightly varied piano tune in the rest of m. 12, rather than landing on $\hat{2}$ in GM, sounds as if it lands on $\hat{5}$ in D.

Leading into Verse B (see Ex. 3.43), this wavering continues; but instead of alternating between F♮ and F#, Sondheim alternates between C♮ and C♯. Verse B is the first time the friends are singing continuously, but their vocal parts do not provide any clarity. The melody shown in m. 33 repeats for the following seven measures as their conversations overlap.

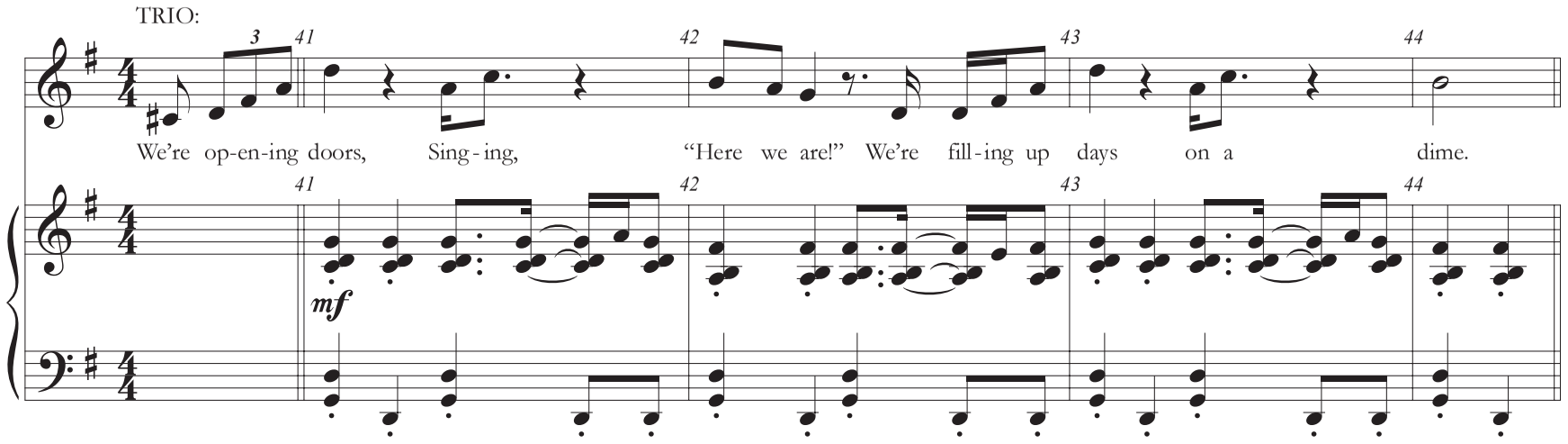
The first moment of tonal clarity is at the chorus (see Ex. 3.44). This is one of the vocal-to-instrumental reverse reprises that Sondheim highlights in his "Composer's Note" about the musical: the melody for "Old Friends" becomes the accompaniment for the chorus of "Opening Doors." In retrospect, Verse B links the two tunes that run throughout this number, as shown in Ex. 3.45. The melodic descent from G to F♯ at each half measure is a diminution of the measure-long "Old Friends" melody; at the same time, the transition into Verse B involves a thinning-out of Frank's various harmonizations for the opening gesture of "Good Thing Going."

For the rest of the number, Sondheim uses key areas to reflect passages of change, stability, and stagnation. In the second module, Verse B modulates up from GM to B♭ halfway through to reflect the accelerating pace of the developments in the friends' lives: Mary meets a musician, writes a story, and "thr[ows] out" both; Frank meets "a producer" who says to come see him; Charley drops out of college and starts rehearsals for a one-act play. After the chorus, which ends on **V**/B♭M, the next instrumental transition immediately modulates back to G

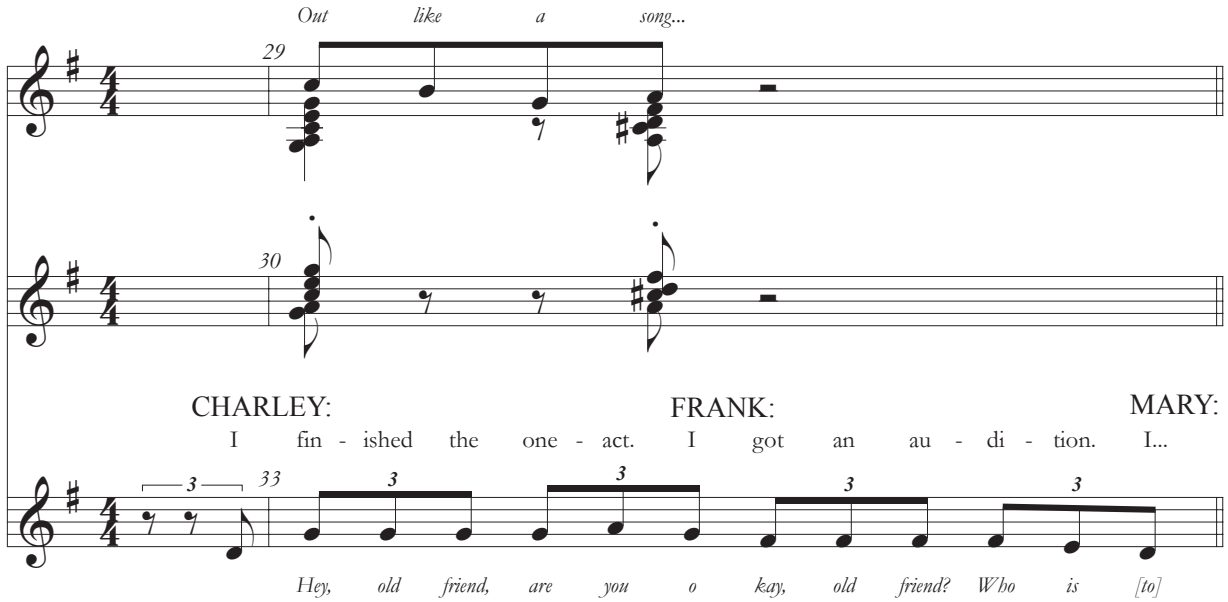
Example 3.43. “Opening Doors”: Transition into Verse B.



Example 3.44. “Opening Doors”: Chorus. Modular reprise: “Old Friends” (Chorus).

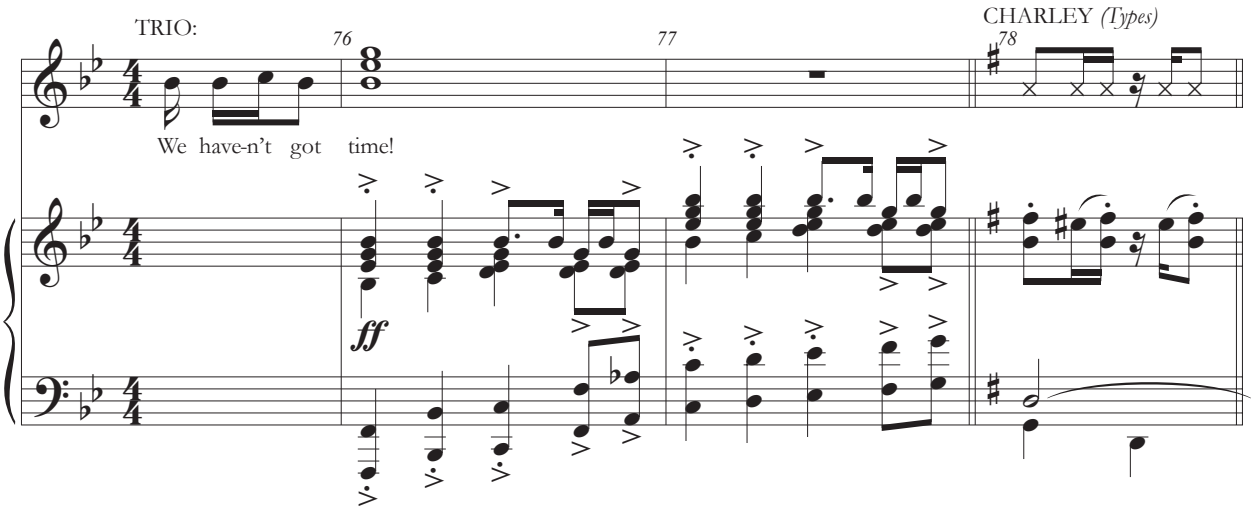


Example 3.45. "Opening Doors": Links between "Good Thing Going" / "Old Friends" in Verse B.



Major—and this time, the "Old Friends" bridge and the "Good Thing Going" melody are in the same key (see Ex. 3.46). In this instrumental passage starting at m. 78 we see Frank play at variations of his melody; a stepwise modulation up to the following Verse A reflects Frank's excitement at finishing. He is followed closely behind by Charley's "draft" that, in his words, "probably…stinks."

Example 3.46. "Opening Doors": Cadence at the end of Chorus 2.



Starting with Module 3, the next 116 measures languish in a single key. Of those, 73 comprise Frank and Charley's disastrous audition for Joe Josephson (see Table 3.10). The scene transitions swiftly to the producer's Tin Pan Alley office, where the songwriters audition an uptempo draft of their song in front of Joe and Gussie—his secretary. We finally hear some of Charley's lyrics: presumably, the tune is titled after the refrain, "Who Wants to Live in New York?" Indeed, "Good Thing Going" is a long way off. The comic song lacks the subtlety of the future ballad. Frank has written a chromatic alteration for every dominant harmony, including the opening tonic-dominant progression in the first two measures, shown in Ex. 3.47. The parallel half-step descents in the accompaniment, from C to C♭ and E♭ to D♮, recall the half-step wavering in Verse A and Verse B—another motivic association between "Old Friends" and "Good Thing Going."

The form of "New York" elides two **AABA** choruses. After Charley sings the first two **A** sections, Joe interrupts with a bridge that is drastically different from the middle of "Good Thing Going." The differences start right away: both bridges begin on an applied dominant, but Joe's opening harmony tonicizes **ii**, while the ballad's opening harmony tonicizes **IV**. Joe is turning down the song; in the next **A** (see Ex. 3.48), he sings that "There's not a tune you can hum"—while, ironically, singing Frank's melody. And rather than a closing **A**, Joe is restarting the tune entirely,[34] even as he is critiquing its commercial potential. In the second **B** section, he invites Frank and Charley to "play a little more"—but instead of restarting once more, they jump into

[34] As Banfield mentions, "There's Not a Tune You Can Hum" could be the title of *Joe*'s lyrics. To add to the irony, Joe is one of the partygoers who disrupts Frank and Charley's performance of "Good Thing Going" during "The Blob"—by humming along in their encore. The "hummability" that the producer determines to be absent has autobiographical resonance for Sondheim, whose musical style is frequently criticized for being "difficult to hum" compared to his Broadway peers'. Another lyric—"I'll let you know when Stravinsky has a hit"—references an experience Sondheim witnessed for another composer: the producer George Abbott turning down *West Side Story* because Bernstein's score was too experimental (*Finishing the Hat*, 408). Critical and popular consensus has settled on whether Sondheim's music can be considered sufficiently catchy—and, for that matter, whether the same can be said of *West Side.*

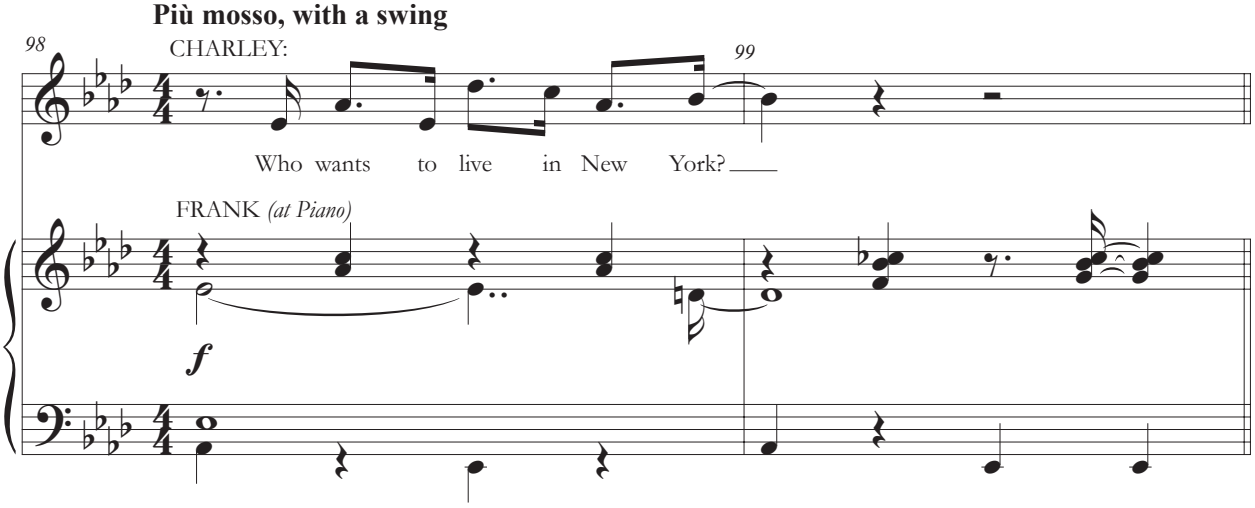
the final **A** without ever singing through the release. Joe cuts them off six measures in; and he sings the only un-elided PAC of the number until the closing measures (see Ex. 3.49).

Table 3.10. Form Diagram for "Who Wants to Live in New York."

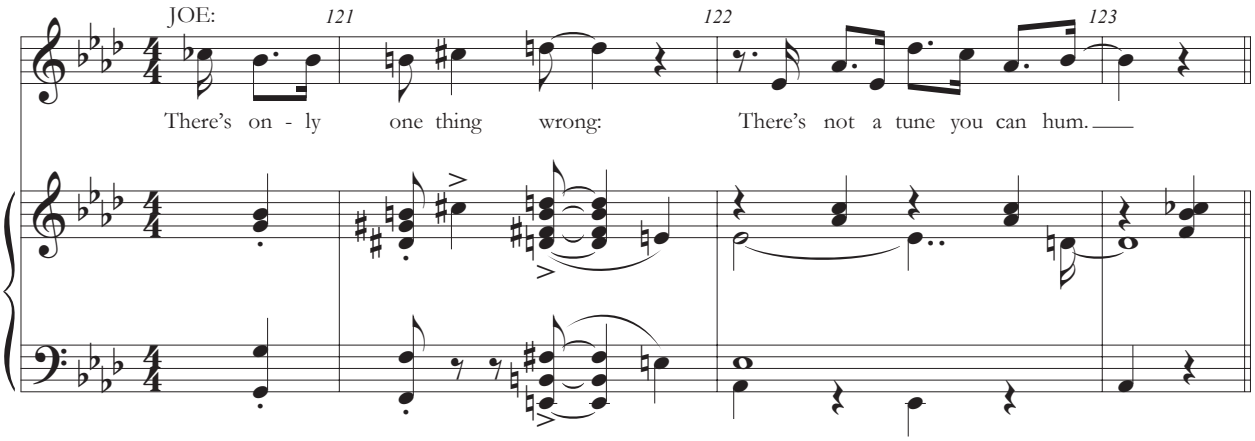
CHORUS 1		BRIDGE 1 [!]	CHORUS 2 [!!]		BRIDGE 2	CHORUS 3	
A (m. 98)	A' (m. 106)	B (m. 114)	A (m. 122)	A' (m. 130)	B (m. 138)	A' (m. 146)	C [!] (m. 154)
A♭M (HC)	A♭M (~V/ii)	V/ii ~ V/A♭M	A♭M (HC)	A♭M (~V/ii)	V/ii ~ V/A♭M	A♭M (~V/ii)	~A♭M (PAC)
CHARLEY: *Who wants to live in New York?*	*They're always popping their cork*—I'll fix that line.	JOE: *That's great! That's swell!*	*There's not a tune you can hum…*	*Why can't you throw 'em a crumb?*	*Oh sure, I know…*	CHARLEY: *Who wants to live in New York? […]* JOE: *Listen, boys, maybe it's me…*	JOE: *…But that's just not a hummmmmm-mable melody!*

"Opening Doors" Verse, 2x chorus	**CHORUS 4** A (m. 203)	A' (m. 211)	BRIDGE 4 B (m. 219)	*"Opening Doors" Verse, 2x chorus*
FRANK: *We'll do a revue of our own.*	FM (HC)	FM→GM→AM (~V/ii)	V/ii ~ V/AM	ALL: *There's not enough time!*
	FIRST GIRL: *Who wants to live in New York?*	BETH: *They're always popping their cork.* *FRANK:* Up a tone.	[Introductions] FRANK: *…By the way, I'm told we open Saturday…*	

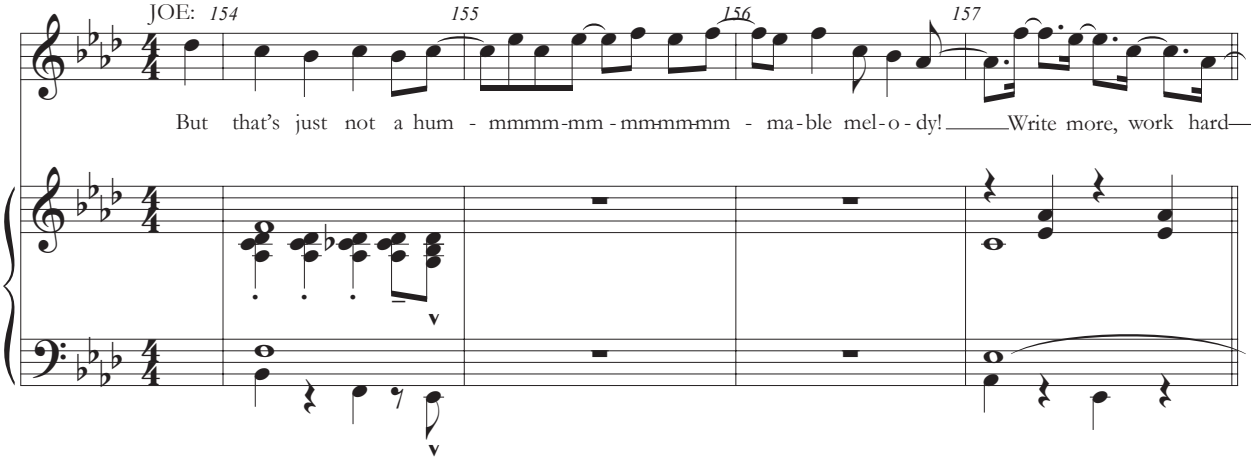
Example 3.47. “Opening Doors”: Charley and Frank’s audition of “Who Wants to Live in New York?” Modular reprise: “Good Thing Going” (#13).



Example 3.48. “New York”: Transition to Chorus 4.



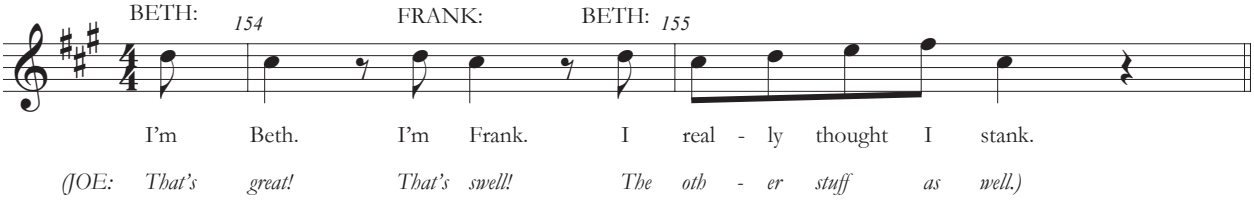
Example 3.49. “New York”: Final cadence.



In returning to the song-outside-the-song, Frank, Charley, and Mary seem stuck. The number is tonally inert, staying in A♭M, as the trio worries that "They're slamming the door." In Modules 1 and 2, the chorus ends with "There's not enough time"—which would be dire in this context. Instead, right before the cadential refrain, Frank comes up with the idea for "A showcase of our own." As they search for a third performer—Mary demurs—Sondheim finally changes keys again.

The audition sequence reprises "New York," in an abbreviated form. The first actress butchers the first **A** in F Major, and the second actress—Beth—sings the opening phrase of the second **A** so well that Frank keeps raising the key to A Major. In **B**, the characters introduce themselves and Frank ends with the news that he has booked a performance "on Saturday" (see Ex. 3.50. In the exciting chaos that follows, Sondheim returns to an extended Verse B with imitative counterpoint between the entire quartet, and builds to two final chorus in unison: first in A, then ascending stepwise once more to B Major.

Example 3.50. "New York" reprise: End of Beth's audition; lyrics of Joe's Bridge below.



Throughout "New York," Sondheim has not allowed Charley to perform his lyrics for the **B** section, and so we never hear the earliest version of the song in full. In fact, the last time Sondheim reprises it in any form, he cuts it off in the *middle* of **B**. It is an anti-climactic end for a song that took nearly one-and-a-half acts to take shape.

For both "It's a Hit" and "Opening Doors," Sondheim recalls tunes that appeared to be exclusive to Frank, Charley, and Mary—and has others join in, both as spectators and fellow

performers. Neither the "Old Friends" reprise in "It's a Hit" nor the "Good Thing Going" reprise in "Opening Doors" resolve on their own; and indeed, achieving harmonic or tonal resolution is not necessarily the point, because we have already heard each of these source songs reach satisfying ends. In the previous section I offered that the source songs allow the friends unique opportunities to express themselves to one another. Here, in the reprises, I offer that this expression is an assertion of ownership among the trio specifically. Each reprise heightens the stakes: even though "Old Friends" and "Good Thing Going" are not exclusively solo numbers, the expansions just to five or six singers are dramatically striking. As a result, the vulnerability in the earlier numbers—which have seemed so surely insular—peeks through.

"Never Look Back"

Each of the subsections in this chapter reference lines from the opening title number (#2). At the start of the musical, the entire company functions as a Greek chorus, singing abstractly about life's open-ended, irreversible, and fleeting course.[35] Yet similarly to "The Ballad of Sweeney Todd,"[36] the roles within the story still resonate: Sondheim regularly assigns individual lines to one or more characters.

Of course, the subject of this number—and of the transitions, which consist of abbreviated reprises of the opening—provides strange commentary on Frank's look progressively further back at his own life. Since these numbers take place outside the chronology of the story, each repetition builds on what has preceded it in the run of the musical. And as the run time continues, the ensemble for each reprise progressively diminishes, complementing the

[35] See Susan Eileen Speidel, "'Gods of the Theatre, Smile on Us': Elements of the Greek Chorus in the Musicals of Stephen Sondheim, as Influenced by Rodgers and Hammerstein's *Allegro*," Ph.D. Diss., Drew University, 2015.

[36] What the "Ballad of Sweeney Todd" and title song from *Merrily* have in common structurally is their climactic chorus: Sweeney sings "Attend the tale of Sweeney Todd" with the entire ensemble echoing him; Charley and Mary sing "How did you get to be here?" after the entire ensemble cuts out before the final all-ensemble finish.

solo-to-ensemble reverse reprises *within* the story. Sondheim saves the most charged example for the very end: between "Opening Doors" and "Our Time," the final transition (#16A) uses just Beth and Frank Jr., right before Frank and Charley meet Mary for the first time.

Each of the *transitions* show the power of taking lyrics shared among an entire cast and specifying them for an individual character's given circumstances. But in American musical theatre, outside of finale sequences, the *opposite* happens considerably more rarely. In a musical that runs forward in time, an ensemble reprise offers the chance for a solo song to thrill by the sheer number of singers alone; it may also provide the unifying experience of everyone expressing the same idea through music (which, as mentioned in Chapter 1, Sondheim views skeptically). In reverse chronology, this uncommon device gains interpretive resonance not available when time's arrow only moves forward: a newfound knowledge that a song once thought to be personal has *always* been more public.

Throughout this chapter I have shown how, throughout the score of *Merrily*, this continual learning process becomes a source of dramatic cohesion. Reprises of single modules from the musical's early contentious scenes take shape in unexpectedly optimistic contexts. Reprises of multiple modules recast the affective balance between different tunes, allowing for the friction between them to gain rhetorical potency. And periodic reminiscences of key songs charge how they represent characters' desires to establish a range of personal spaces. For Frank in particular, as the musical progresses we see how his motivation for fame leads to early optimism taking the place of work—professional, societal, and personal. And for all three friends, the reverse reprises at the level of phrase, song, and scene uncover lives that are more fraught, uncertain, and joyous—all at the same time—than their oldest selves may be ready to acknowledge.

CHAPTER 4
OFF-TONIC REPRISE IN *SUNDAY IN THE PARK WITH GEORGE*

Figure 4.1. Character doublings in the original Broadway production of *Sunday in the Park with George*: Act One (left) and Act Two (right), in order of appearance in Act One.

George, *an artist*	George, *an artist*
Dot, his mistress	Marie, *his grandmother*
An Old Lady *[George's mother]*	Blair Daniels, *an art critic*
Her Nurse	Harriet Pawling, *a patron of the arts*
Franz, *servant to Jules and Yvonne*	Dennis, *a technician*
Jules, *another artist*	Bob Greenberg, *the museum director*
Yvonne, *his wife*	Naomi Eisen, *a composer*
A Boatman	Charles Redmond, *a visiting curator*
Celeste #1	A Waitress
Celeste #2	Elaine, *George's former wife*
Louis, *a baker*	Billy Webster, *Harriet Pawling's friend*
A Soldier	Alex, *an artist*
Frieda, *Jules and Yvonne's cook, wife to Franz*	Betty, *an artist*

Theme: Variation

For the title character of *Sunday in the Park with George* and his mistress, Dot, the duet "We Do Not Belong Together" (#18) is the point of no return. It is the second number that they sing together during Act One. Like their first duet, "Color and Light" (#8–8C), they are in George's studio, where he is painting his Pointillist masterpiece, *A Sunday Afternoon on the Island of La Grande Jatte*. The duetting passage during each number is brief, but even still, Sondheim shifts *how* the couple sings together. Toward the end of "Color and Light" George and Dot align in homophony, but they sing in the third person—they are not hearing each other, even as they make eye contact. At the start of "We Do Not Belong Together" (hereafter "Belong") they sing *at* each other, each combating their counterpart's voice.

Sondheim marks this turn with a repeated two-chord motive, which he threads throughout the couple's love story. Its earliest appearance, during the middle of the bridge of the title song (#3), is as securely couched within a song form as possible. In the Act One opening Dot sings a solo number on the island—where most of the act takes place—while George sketches her. In

her heat-induced haze, she begins wavering on sustained whole notes. Given this digressive context, Steve Swayne appropriately refers to the two-chord progression as the Reverie motive.[1] "Belong" goes against the spirit of this moniker: it marks the first time that the Reverie begins out-of-the-blue, propelling the shift from dialogue to song.

The thematic relationship between these three songs is part of a much longer story. Act One of *Sunday* takes place from 1884 to 1886 in Paris; Act Two takes place in 1984, first in America and then returning to the island. The actor who plays Dot through Act One doubles as her daughter Marie, aged 98, starting in the second scene of Act Two; the actor who plays George doubles as Marie's grandson, also named George and also an artist.

Sunday had a gradual and circuitous inception, from La Jolla Playhouse to Off Broadway at Playwrights Horizons, before transferring to the Booth Theater in 1984. Presenting the work at several stages was a significant change for Sondheim, who was used to the high-stakes demands of commercial theatre. While it moves forward in time, it nevertheless resonates with the temporality of Sondheim's previous musical, *Merrily We Roll Along*, in intriguing ways. At the end of Act One, the figures of Seurat's painting assemble in a tableau, and the work is complete; after the intermission, we find them still standing, not inherently in one century or the other.

There are also dramatic parallels between the protagonists of *Merrily*'s Act One and *Sunday*'s Act Two. The younger George—charming, savvy—seems Seurat's temperamental and philosophical opposite. Stepping back from his continual pursuit of acclaim, George falls into the despair of creative crisis. But he finds redemption where Frank failed: After Marie's death he travels back to the island and is visited by Dot, who, in the penultimate number, urges him—and *her* George—to "Move On."[2]

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[1] Steve Swayne, *How Sondheim Found His Sound* (Ann Arbor: University of Michigan Press, 2005), 236–38.

[2] In her in-depth contemporaneous article on *Sunday*'s premiere, Kakutani notes: "While the characters in *Follies* and *Merrily We Roll Along* used the past as a means of measuring their loss of youthful idealism, the hero in

Sondheim offers a four-scene storyline comprising the numbers mentioned thus far:

"Sunday in the Park"	*Boy loves girl*
"Color and Light"	*Boy loves art*
"Belong"	*Boy loses girl*
"Move On"	*Boy gets both girl and art a hundred years later*[3]

"Move On" serves as both narrative and musical culmination, following the scale of recall across all four numbers. "Color and Light (Part III)" (hereafter "Color III") recalls the Reverie motive from the title song; "Belong" begins with the same motivic development with which "Color III" ends; and "Move On" refashions and extends the modules of "Belong," much in the same way that we saw in the previous chapter with "Growing Up" and "The Blob."

This thread is part of a general correspondence between musical numbers across acts. Sondheim describes the relationship between 1884 and 1984 as "Theme and variation." Figure 4.2 shows excerpts of previous scholarship on these multifaceted relationships. Housez traces the appearances of the Reverie motive—which she refers to as Dreaming—along with several others named for actions including Creating, Working, and Loving.[4] Swayne's analysis of the mammoth musical scene "Putting it Together," the museum reception following the premiere of the younger George's latest light-and-music artwork, "Chromolume #7," includes a meticulous account of the references to every preceding moment in the musical.[5] And Horowitz walks through each of the thematic parallels across Act One and Act Two—both explicit and indirect.[6]

Sunday's second act uses the past as a means of finding redemption." "How Two Artists Shaped an Innovative Musical," *New York Times*, June 10, 1984.

[3] Stephen Sondheim, *Look, I Made a Hat* (New York: Knopf, 2011), 52.

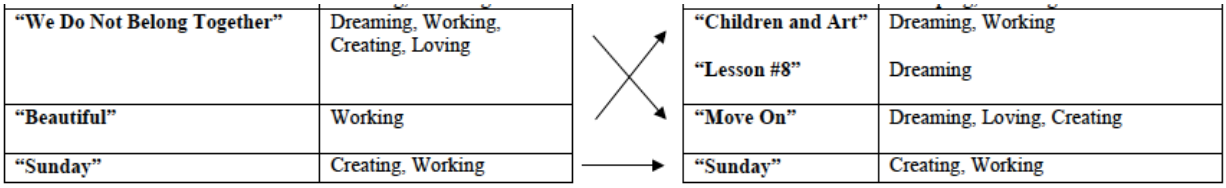
[4] Lara Housez, "Becoming Stephen Sondheim" (Ph.D. Diss, Eastman School of Music, 2013), 308.

[5] Steve Swayne, Chapter 6: "Putting it Together," in *How Sondheim Found His Sound*, 198–256.

[6] Mark Horowitz, *Sondheim on Music* (Lanham, MD: Scarecrow Press, 2010), 98–99.

Figure 4.2. Excerpts from Housez, Swayne, and Horowitz's *Sunday* analyses.

(a) Housez, Table 4.2: Statements of Motives in *Sunday in the Park with George*



"We Do Not Belong Together"	Dreaming, Working, Creating, Loving	**"Children and Art"**	Dreaming, Working
		"Lesson #8"	Dreaming
"Beautiful"	Working	**"Move On"**	Dreaming, Loving, Creating
"Sunday"	Creating, Working	**"Sunday"**	Creating, Working

(b) Swayne, Chapter 6: Outline of "Putting it Together" analysis

197–201: Introduction of "Putting it Together" and *Sunday in the Park with George*

201–213: Cinematic elements; "recapitulations"; authorship in "cocktail music" sections.
204–206: Table of parts in "Putting it Together," including timestamps of original Broadway production DVD.

213–221: Theatrical elements; "introductions-[of new characters]-as-interruptions."

222–: Compositional elements: "metaverse / metarefrain" and smaller song forms; thematic, motivic, contrapuntal, and tonal organization.
238: Table of melodic/harmonic instances of the Reverie motive

(c) Horowitz, Chapter 4: Interview with Sondheim. "According to my eyes and ears…" (Sondheim's responses on the right).

"Sunday in the Park with George" "It's Hot Up Here"	"…both deal with the same subject, which is posing."
"Color and Light" "Chromolume #7"	"Absolutely."
"Finishing the Hat" "Putting it Together"	"…are the same tune… It's vaguely disguised." "…On the other hand, the entire 'Day Off' Sequence is mirrored in the entire art gallery sequence."
"The Day Off" "Children and Art"	"'Children and Art' really is a sui generis."

These different approaches reflect how Sondheim has described the transformation of his writing after *Merrily*. Even while Sondheim has always followed the adage "content dictates form," the numbers in *Sunday* can resist straightforward forms altogether:

> If there is any song in the score that exemplifies the change in my writing when I began my collaboration with James Lapine, it would be "Color and Light." The flow between spoken and sung monologue, the elliptical heightened language, the stream-of-consciousness fantasies, the abrupt climactic use of unaccompanied dialogue, these are all musical extensions of hallmarks in Lapine's playwriting…I organized this song, and much of the score, more through rhythm and language than rhyme.[7]

That Sondheim's writing is so bound up in his collaboration with Lapine makes systematically following musical correspondences an unwieldy task. As the composer/lyricist's responses to Horowitz show, the observed parallels emerge from highly flexible musical criteria. In Housez and Swayne's parsings, the distinctions between their approaches lie in affordances of detail. Housez's broad categories allow for a synoptic view of the score, including the motivic permutations from one number to the next. And Swayne's centralizing of one musical number allows for motivic association and reprise to engage with every detail of Lapine's prose and staging—along with scenery and lighting.

In this chapter I explore the tension between two layers: on the one hand, the "elliptical," "stream-of-consciousness," "abrupt" use of leitmotifs throughout the score (as underscore, melody, and accompaniment); and on the other, the musical culmination up to and beyond the century-long theme-and-variation boundary. The interactions between these layers reverberate throughout the entire score. Reprises in this musical recall songs and narrative circumstances—but they also recall how Sondheim and Lapine charge the relationships between artist, subject, and environment. These moments resemble the modular reprises of *Merrily We Roll Along*—a musical connection, accompanying the temporal and dramatic ones laid out above—but because

[7] *Look, I Made a Hat*, 17.

the numbers of *Sunday* have such formal flexibility, the reprising modules are less rigidly defined by phrase. Instead, they often coalesce through familiar strings or sequences of motivic associations.

Some numbers throughout Act One open with brief patchwork introductions: Sondheim reorders leitmotifs and changes their scale degree contexts. At the surface these reprising introductions resemble broad motivic synthesis; but the small-scale reconfigurations invite dramatic reinterpretations of their source scenes. In other cases, both in Act One and Act Two, a number begins with motivic recall, and over the course of the number, a fuller reprise gradually accumulates—similar to the "emerging reprises" at the end of Act One in *Sweeney Todd*, though going beyond the introduction of each song and unfolding across several modules. And finally, in the scenes that bookend the younger George's artistic crisis (for which "Move On" is the closing boundary) Sondheim structurally inverts a loosely organized scene or number from Act One—resulting not in a "more organized" design, but a kind of telescoping of performing forces or song forms.

In the chromatically adventurous language that Sondheim embraces for *Sunday*'s score, his flexible use of motives results in long stretches of tonal ambiguity throughout musical scenes, resulting in either ambivalent or surprising arrivals on tonic. Sondheim's description of organizing the score "more through rhythm and language than rhyme" provides a lyrical analogue to explore how he maintains variety—while simultaneously (1) avoiding traditional sonic markers of resolution, which would typically share a correspondence with lyrical rhymes; and (2) descending into directionlessness. Indeed, Sondheim avoids connotations of feeling *lost* in his writing:

> **NBB:** [Throughout *Sunday*'s score,] I enjoy the confusion of not being sure what key I'm in.

> **SS**: That's something I thought would be useful in this show, was to constantly, the way Seurat mixed his colors, was to never make you think *one* thing. But yet when you write a song, you gotta have the feeling that it's in one key, so to speak. Keeping harmonic variety within the song is something I do anyway. So it's not particularly significant.

In a score that flows between traditional song forms and a "stream-of-consciousness" style of writing, this "feeling that [a song is] in one key" allows Sondheim to resist inertia. Each of the "variations" considered below consists of reprises that begin either implicitly or explicitly off-tonic (that is, either a temporary tonicization or a dissonant sonority). And the familiar ambiguity of the source passage, now varied, swiftly animates shifts in characters' agency, status, and expression.

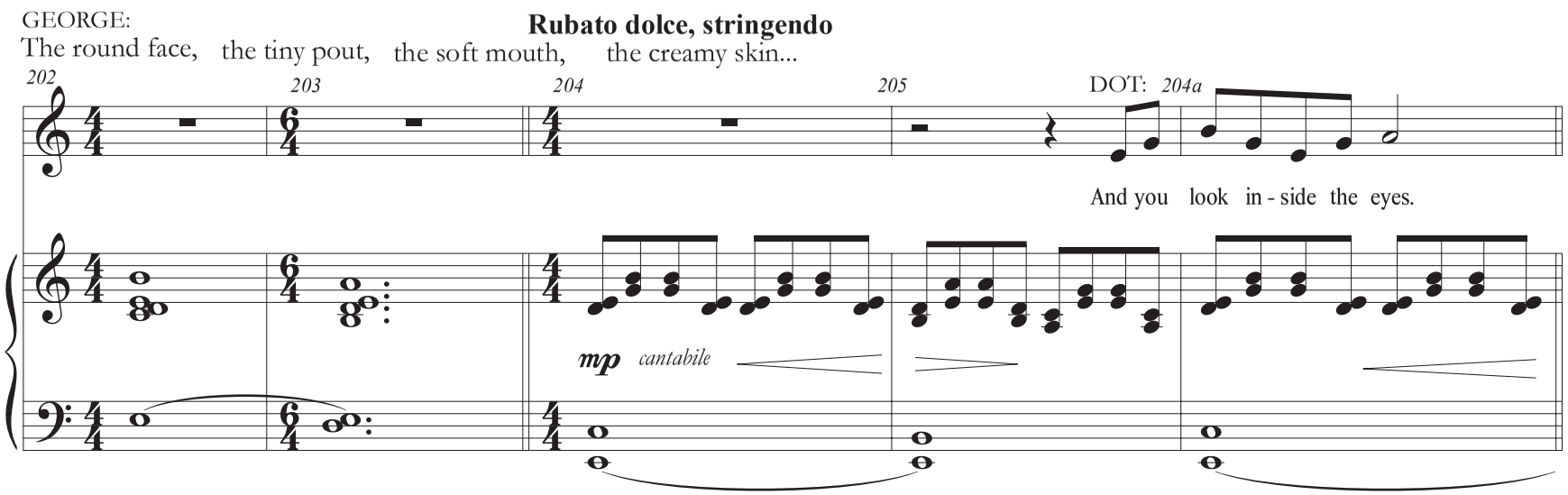
Variation 1: Introductions

Ex. 4.1a shows the Reverie motive in "Color III," during the first scene in George's studio. In the first two measures, the outer voices trace descending parallel fifths by whole step; and in the inner voices, a three-note whole-tone cluster expands to a perfect fourth as the lowest pitch descends by *half* step. In this passage Sondheim immediately develops the Reverie into a sequence of broken chords in eighths over a sustained low bass note.

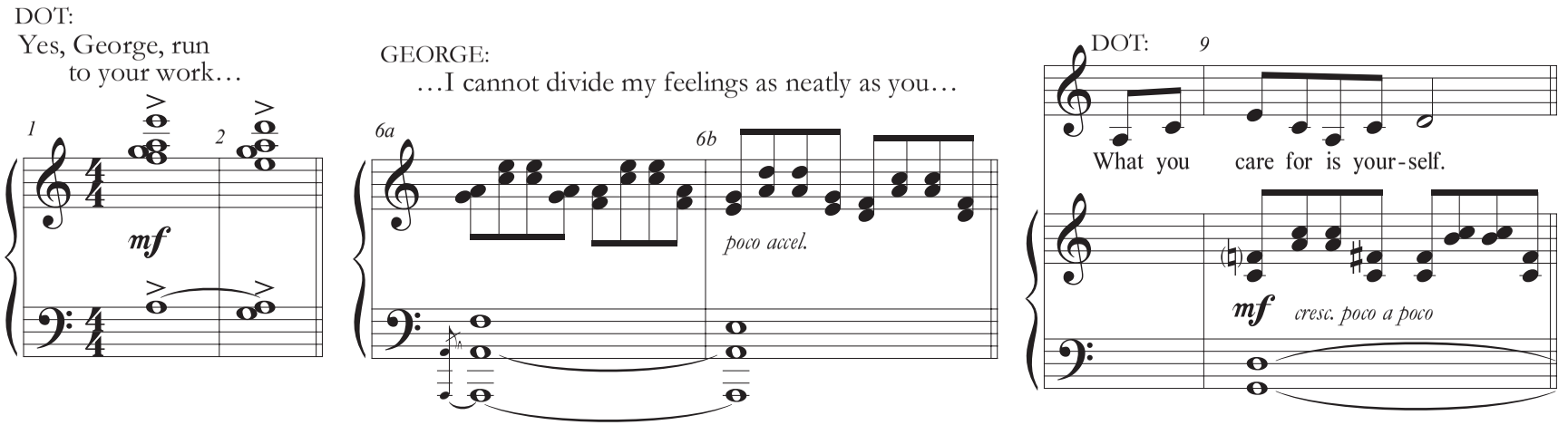
What makes the opening of "Belong" a reprise of the duet "Color and Light (Part III)" (hereafter "Color III") and *not* a reprise of the solo "Sunday in the Park with George" (hereafter "Sunday in the Park") is that beyond motivic association, the opening continues with the duet's specific accompanimental sequence and boundary from speech to song (see Ex. 4.1b), amplifying the connection to the earlier studio setting. But the reprise is refracted. Sondheim transposes the source passage in the reprise—even though, as Ex. 4.2 shows, they both reach cadences in C Major. In "Color III," he alternates between $\hat{7}$ and $\hat{6}$ in the upper voices; in

Example 4.1. Reverie motive to broken chords.

(a) "Color and Light (Part III)" (#8B)

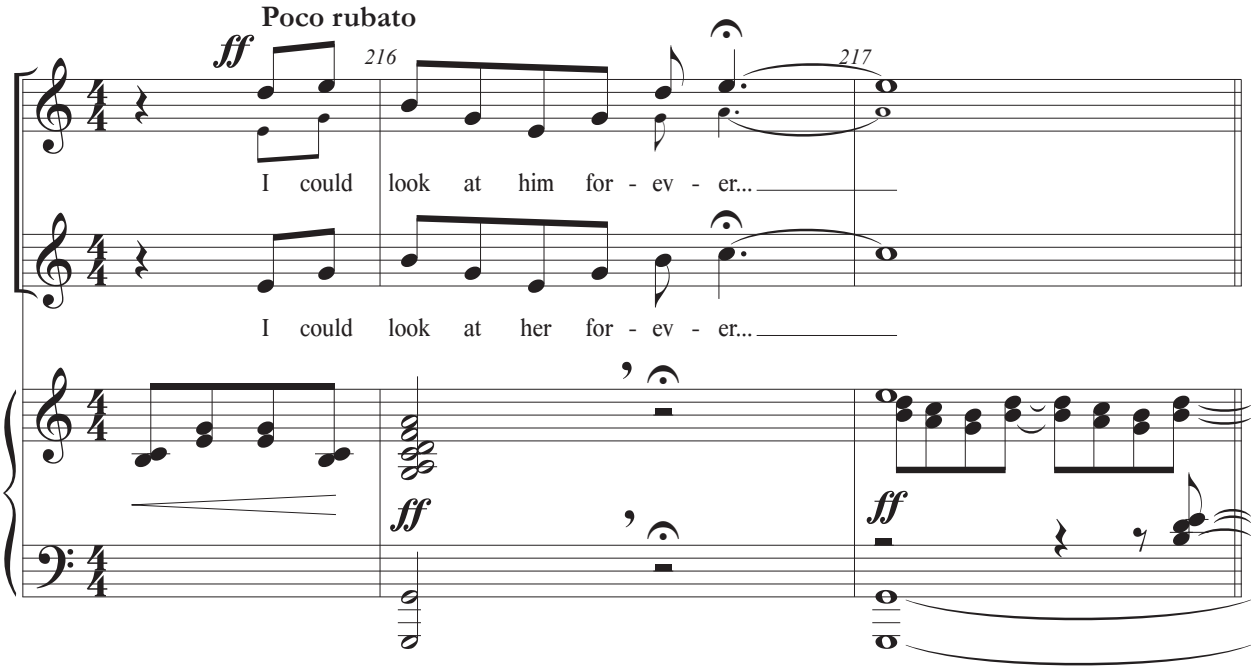


(b) "We Do Not Belong Together" (#18)

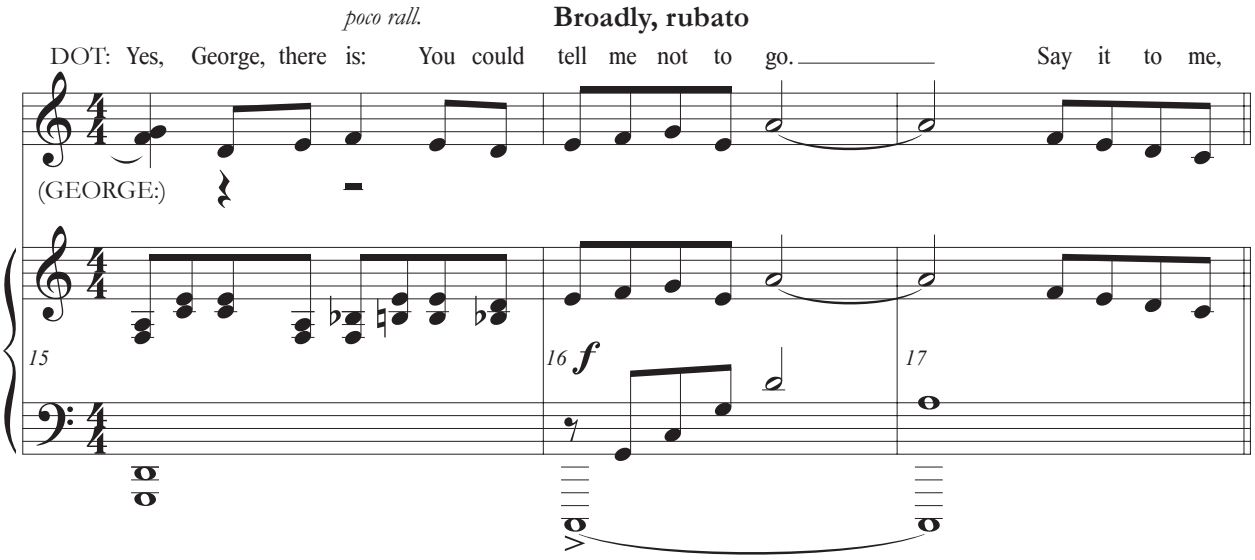


Example 4.2. Post-Reverie cadences in C Major.

(a) “Color III”



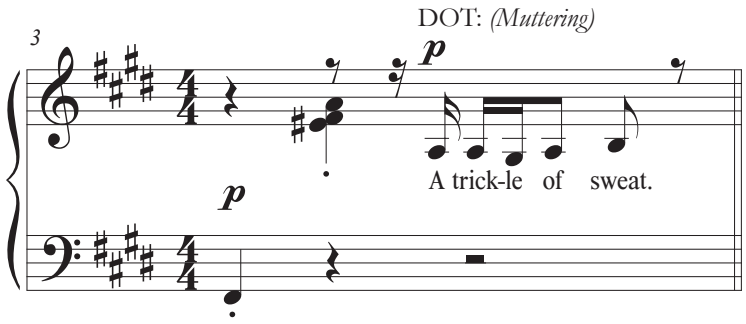
(b) “We Do Not Belong Together”



"Belong" he alternates between $\hat{3}$ and $\hat{2}$.[8] Dot is the first one to sing in both passages, and each vocal entrance accelerates the stepwise descent from two measures to one above the broken chords. Her melody toward the end of "Color and Light" is considerably higher; both she and George have been alternating between speech and song for nearly five minutes. In "Belong," which opens with the Reverie in its highest register, she begins singing on a low A♮ during her argument with George—matching her first pitch of the show, in the opening title number, amidst a more comically contentious spoken dialogue with her lover (see Ex. 4.3).

In the reprise, Sondheim is recalling the incongruities between how the couple understand—literally, see—each other. In their monologues George finds Dot's fastidious makeup routine bemusing, but marvels at her natural beauty; Dot worries over George's guardedness, but finds that it makes her "want him even more." Without reconciling these false paradoxes—the relationship between Dot's "natural" and practiced beauty, the atypical manifestations of George's affection—we hear bemusement and worry take over as the source passage returns at the relationship's collapse.

Example 4.3. "Sunday in the Park" (#3): Dot's opening notes.



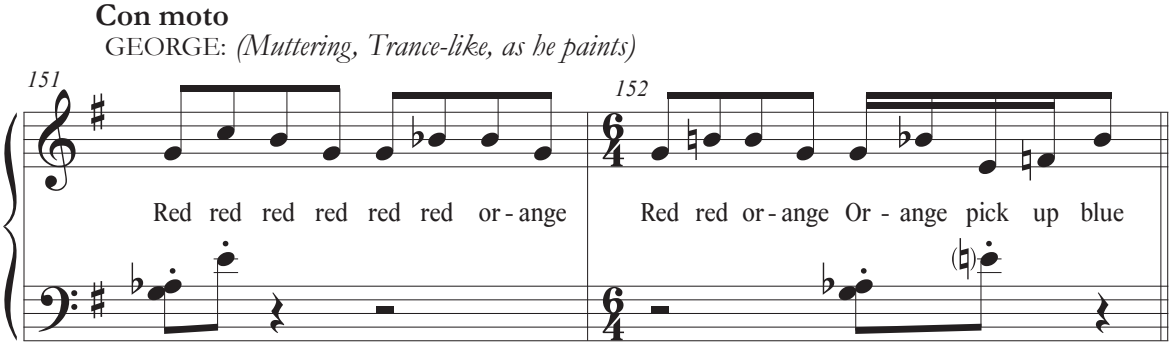
The preparation of the off-tonic source passage—and the reverberation after the cadence in the reprise—complicate the dynamics between the couple. Part III begins with George in a

[8] Banfield, 375 refers to this as "transposed by fourth."

frenzy while painting (see Ex. 4.4). The chromatic musicalization of his brushstrokes has followed him throughout the scene; it has even followed Dot while she has been applying makeup. Once George sings the title line at m.178, the melody and accompaniment align in E Minor (see Ex. 4.5). In the second half of the phrase Sondheim alternates between **iv7** and **i**. setting up a rhyme with Dot's name:

GEORGE:
Look at the glade, girls,
Your cool blue ***spot****.*
No, stay in the shade, girls.
It's getting ***hot****.*

Example 4.4. "Color and Light (Part III)": George's frenzy.

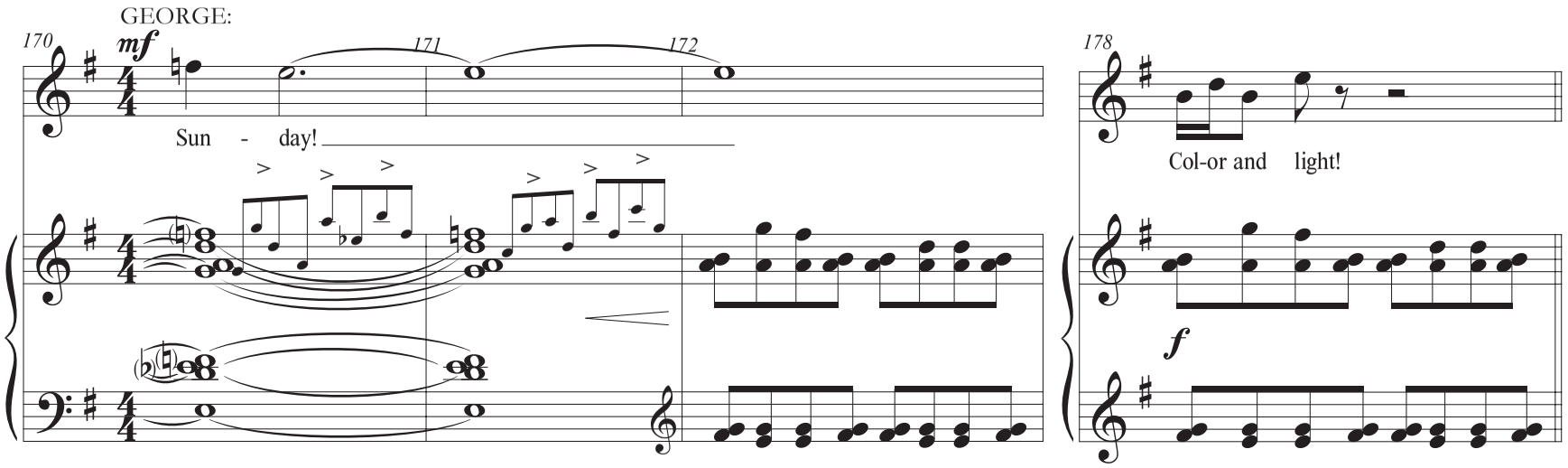


But instead of the awaited rhyme, George begins m. 191 by repeating the start of his last sentence and ends at m. 192 on "Orange"—a rhymeless word—supported by **IV**. As Ex. 4.6 shows, this recalls the melody and accompaniment of a phrase from Part I of the scene, complete with the final word choice. But in Part I George is talking specifically about his color technique:

GEORGE:

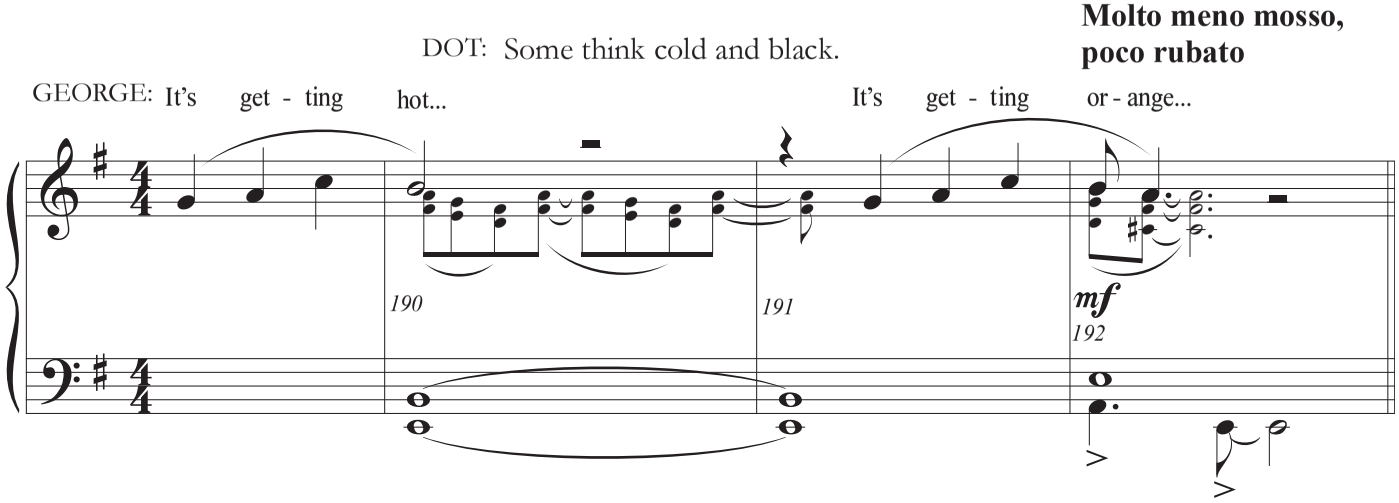
Look *at the air, Miss—*	***Fm9***
See what I ***mean****?*	***Cm***
No, ***look*** *over there, Miss—*	***Fm9***
That's done with ***green****,*	***Cm***
Conjoined with ***orange****.*	***FM***

Example 4.5. “Color and Light (Part III)”: Titular refrain confirming E Minor.



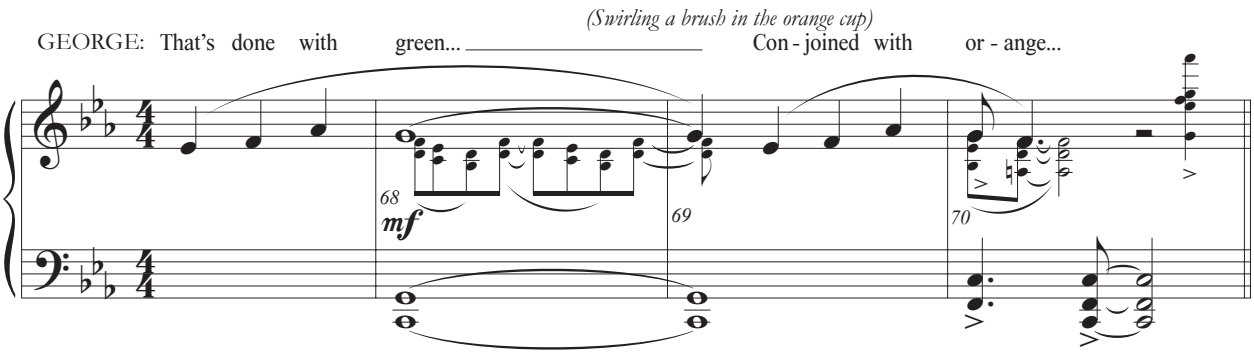
Example 4.6. “Orange” modulations.

(a) Part III…



Example 4.6, continued.

(b) …recalls Part I:



This modulation complicates the tonal context of the Reverie motive from Ex. 4.1a. "…orange" in Ex. 4.6a establishes B in the melody as an accented passing tone down to A, over an A Major harmony. The Reverie uses the same stepwise descent—but Sondheim makes two changes: he replaces C♯ with C♮, and he omits F♯. Given the immediate context, even with the bass alternating between E and D, Sondheim has shifted from E Minor to A Minor—via the *A Major* harmony at the end of George's phrase.

From "…orange" to the Reverie, Sondheim relishes in the ambivalence between these two—or three—closely-related keys. As the broken-chord variation begins, Sondheim traces a descending circle-of-fifths progression (as outlined in Ex. 4.7) that traces the path from A Minor to the relative major. When George sings *up* from B to C at the cadence in Ex. 4.2, Sondheim finally provides a melodic anchor—though the bass remains unresolved, holding to a pedal on G even as the rest of accompaniment confirms George's C Major arrival.

"Belong" starts with the Reverie—of course, without the "…orange" segue, because there is *no* musical lead-in to the reprise. In a diatonic collection, the Reverie offers four different interpretations, shown in Figure 4.3: $\hat{7}$–$\hat{6}$ or $\hat{3}$–$\hat{2}$ in major; $\hat{5}$–$\hat{4}$ or $\hat{2}$–$\hat{1}$ in minor. And as the second column of this Figure shows, Sondheim employs each of these multiple times throughout

Example 4.7. “Color III”: Sketch of circle-of fifths preparing cadence in C Major.

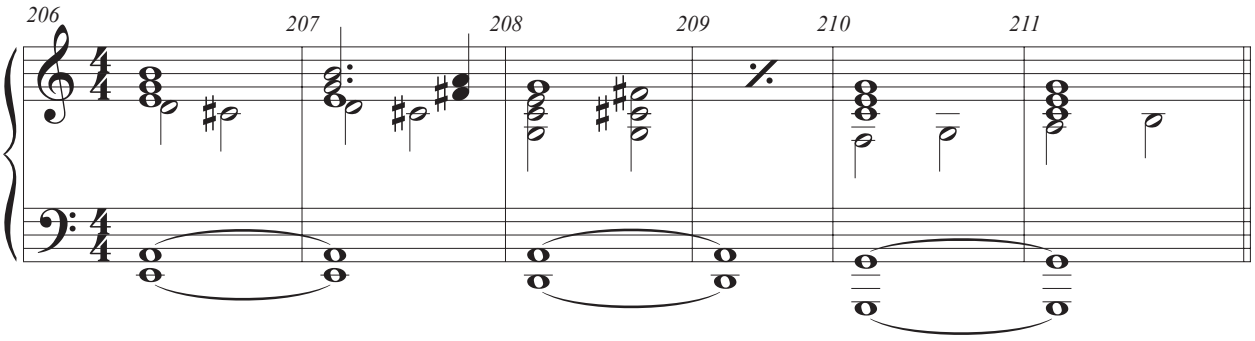
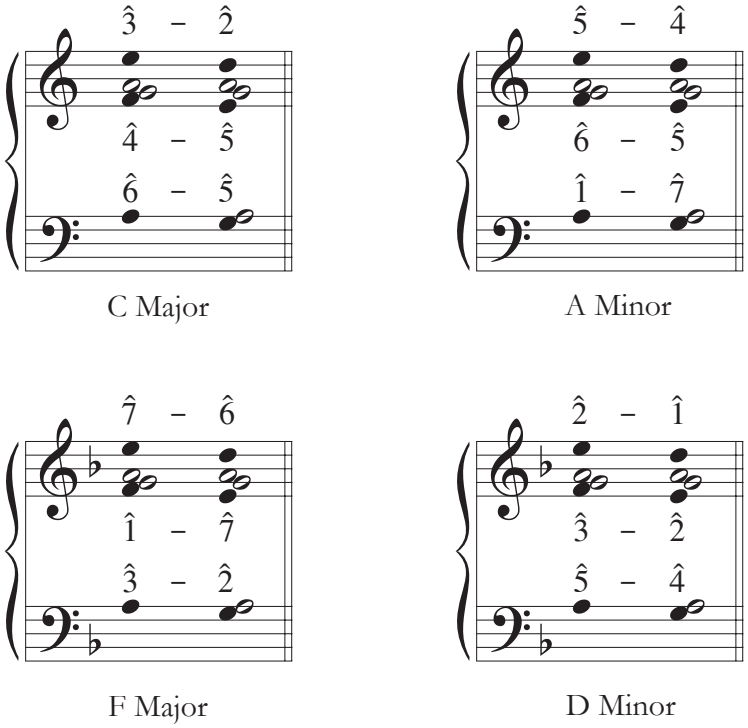


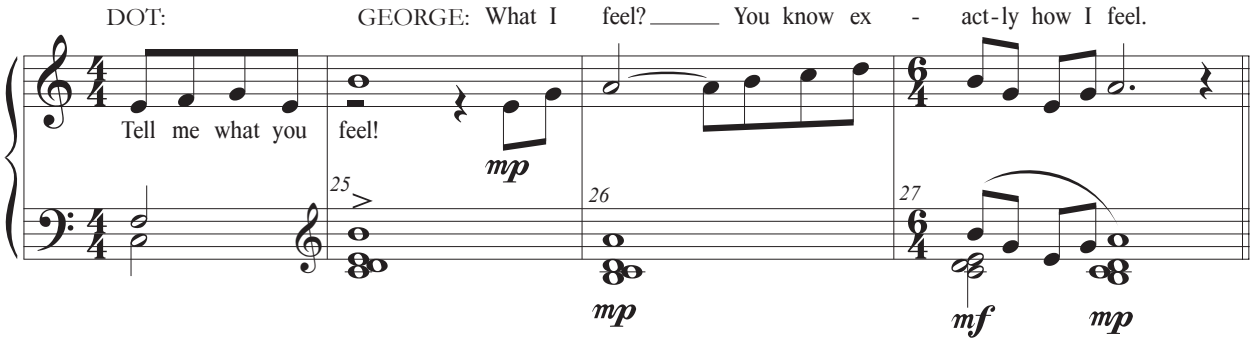
Figure 4.3. Possible scale degree interpretations for the Reverie motive in major/minor keys.



the score; with this in mind, the bare appearance of the Reverie is frozen in four potential directions until we hear the music that follows it. Indeed, given the E and A in the outer voices at m. 1, A Minor is the most viable option until the broken chords begin at m. 6. Were they to follow the same harmonic trajectory as the end of “Color III,” the motive in “Belong” would retroactively be reinterpreted as $\hat{7}$–$\hat{6}$ in F Major. But, as noted above, Sondheim alters this path, landing in the same key where “Color III” ended.

The authentic cadence at m. 16—which, as Sondheim notes in his four-song story, we have waited for since the end of "Color and Light"—aligns with Dot's direct plea to George: "You could tell me not to go. / Say it to me, / Tell me not to go." As this plea continues, Dot eventually raises her register, and Sondheim *returns* to the "Reverie," shown in Ex. 4.8. Here, the motive *is* at the same pitch level as "Color III." But again, A Minor holds firm. Between mm. 25 and 26, Dot and George share a single instance of this motive—that is, one character sings the upper note, and the other the lower.

Example 4.8. "Belong": Second Reverie.



The romanticized visions of artist and subject that held George and Dot's relationship together at the end of "Color III" are obliterated. Instead of recalling a complete tune, Sondheim reprises a tonally ambiguous passage, particularized by the elaboration of the Reverie into broken chords and shifted to registral extremes.

In the rest of this section, I will consider introductions that Sondheim creates by juxtaposing a string of motives in a new—perhaps the "wrong"—order. Both of the reprises take place earlier than "Belong"; in fact, they occur within a single long scene on the island. George sings each reprise alone, but the source passages are sung by or with other characters. This reverses our perspective of George's artistic control of the stage itself: at the beginning of the musical, George speaks "I hate this tree," and one of the trees on the island flies offstage. In these reprises, no longer creating his environment, George is responding to it.

"Color and Light (Part II)" → *"The Day Off (Part I)"*

In the first pair of numbers, the flow between monologue, underscore, and song is fluid. Sondheim uses this fluidity to portray Dot and George's Reveries with striking difference. He "choreographs action to music"[9] in the second and third scenes of Act One—first in George's studio, and then back on the island. In the sparse music at the start of each scene, he does not articulate a single key for several phrases. And even though both scenes use the same motivic building blocks, they veer in different tonal directions.

The scene that introduces George's studio (beginning with "Color I," #8) opens with the *detache* motive that Housez labels "Working"—the representation of George's brushstrokes. The scene opens, though, with *Dot*, powdering rhythmically as she contemplates concentration; in her scene, the right hand is all we hear.

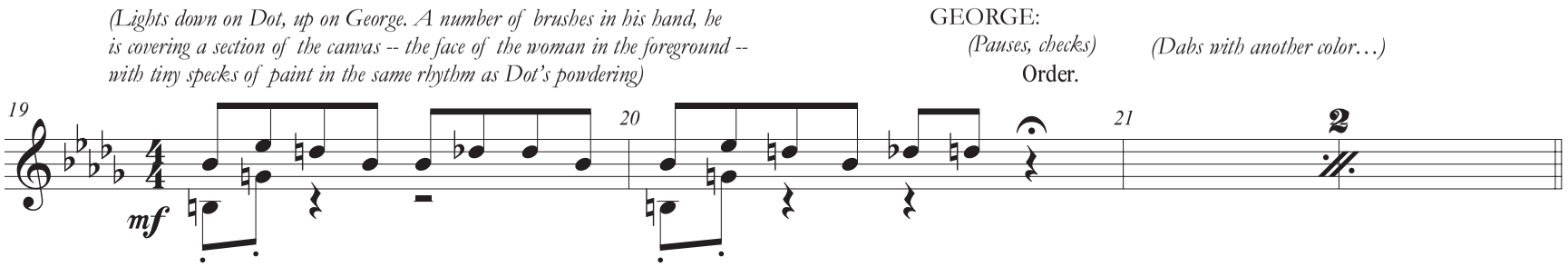
Ex. 4.9a shows the scene shift from Dot's mirror to George's canvas; the upper melody is unaccompanied during Dot's earlier monologue. With or without diminished octaves on each downbeat, the pitch center and implied key of this motive are at odds with each other: Sondheim returns continually to B♭, yet the upward leap in the first two eighth notes, plus the sudden chromatic climb in the last two, offer E♭ as a possible tonic.

As George begins his monologue with his motto of artistic ideals, Sondheim replaces the dissonant lower leaps with sustained chords. As the focus shifts to precise colors, George begins the first singing of the scene (see Ex. 4.9b). For the next twenty measures, Sondheim shifts almost exclusively to a 5♭ collection. The key signature and bass alone imply B♭ Minor as the likely key; but as Exs. 4.9b–c show, Sondheim avoids C♭ or C♮, and nearly every phrase returns to E♭ and G♭—$\hat{4}$ and $\hat{6}$ in B♭m, but $\hat{1}$ and $\hat{3}$ in E♭m.

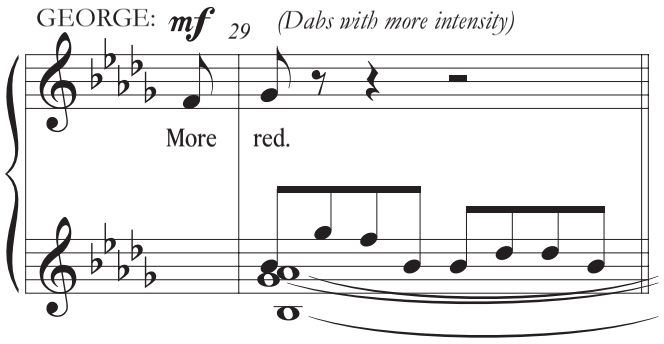
[9] *Finishing the Hat*, 369.

Example 4.9. "Color and Light (Part I)": Musical representation of George's brushstrokes.

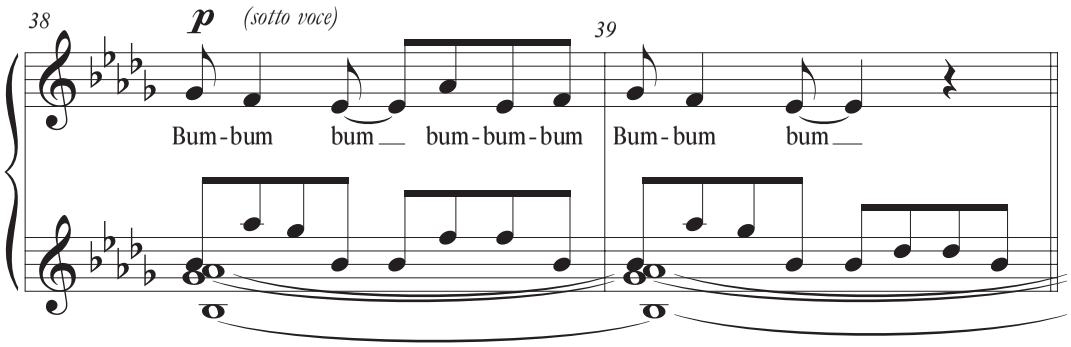
(a) George's spoken entrance.



(b) George's sung entrance, up to G♭.



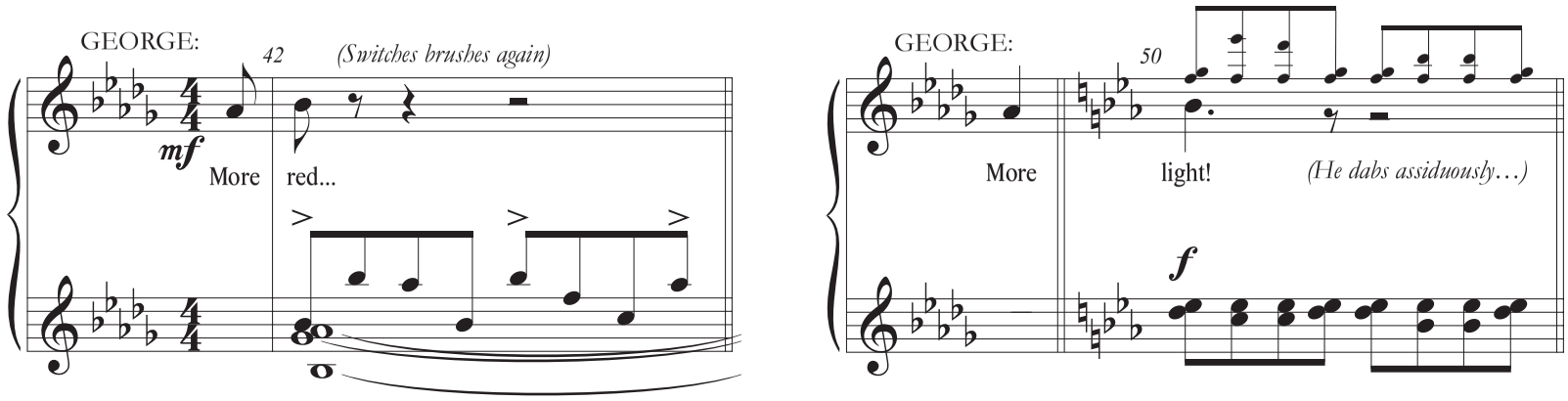
(c) George's humming, spanning $\hat{1}$– $\hat{3}$ in E♭m.



We hear George's growing excitement with a rise in register starting at m. 42, as shown in Ex. 4.10. At the same time E♭ begins to disappear; and so "More red…" fits $\flat\hat{7}$–$\hat{1}$ in B♭. George repeats these notes three more times in the next eight measures: "More blue… More beer… More light!" With the final pair, Sondheim shifts to a diatonic collection in E♭ Major, recontextualizing B♭

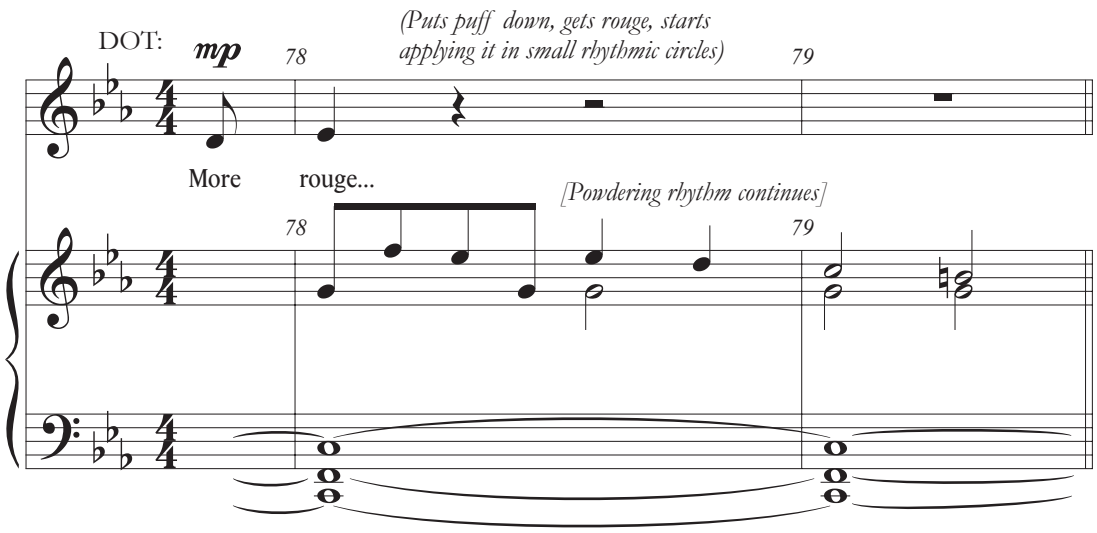
as $\hat{5}$: the first accompanimental downbeat cluster spans D to G, and the orchestra plays the "Working" motive with an initial leap from G up to E♭.

Example 4.10. "Color I": Modulation from B♭ Minor to E♭ Major.



As shown in the section above, George's solo eventually arrives surprisingly on F Major at the word "Orange," following a shift from E♭M to the relative minor. In "Color II" (#8A) Lapine and Sondheim return to Dot; despite the two-flat key signature, the repeated G♮s emphasize the continued reverberation of C Minor. Sondheim sets Dot's "rouge," shown in Ex. 4.11, to a clearer tonal context than George's "red." Of the previously available scale degrees—$\hat{3}$ or $\hat{6}$ in minor—the former reinforces the surrounding key.

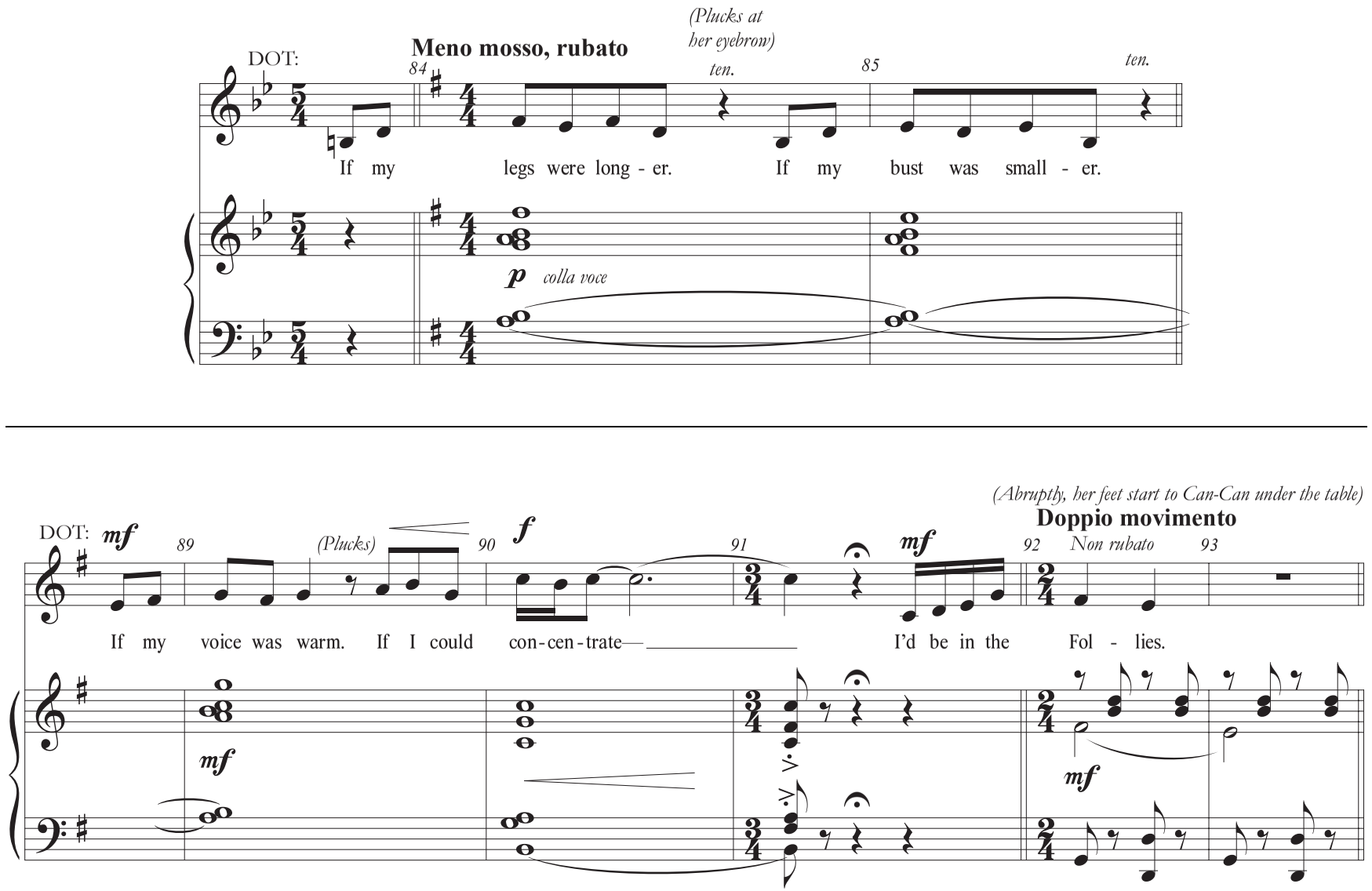
Example 4.11. "Color II": Sketch of Dot's powdering, continued from "Color I"; first time Dot sings in the scene.



The next section returns to the Reverie motive and is the first moment since the halting start of George's monologue without the constant pulse of eighth notes. Dot's solo seems to begin abruptly in a new key (see Ex. 4.12)—either D Major or G Major, given the lack of C♯ or C♮. The latter option develops the pitch centricity of the accompaniment's highest voice in the preceding twelve measures: during Dot's monologue every beat 1 and 3, and every pickup, is a G until m. 83. Indeed, Sondheim confirms this key starting in m. 89. First, the Reverie ascends from F♯ in the highest voice to G while C♮ appears in an inner voice; next, Dot reaches C as her melodic apex; and finally, as the Can-Can begins, the bass alternates rapidly between G and D.

Dot begins singing her Reverie after remarking that she might not be "special enough" for George. Rather than drifting into fantasy, she is directly in front of her makeup mirror, plucking her eyebrows and singing about the ways in which, perhaps, she might be "special enough" to be either George's model or wife—or both. She moves away from external traits to internal ones as she departs from the two-chord motive, right as Sondheim cements G Major as the key in which she is singing.

Example 4.12. “Color II”: Dot’s Reverie (above) to “Follies” (below).



In contrast to George's sung monologue through "Color I," during *Dot's* solo, the pitch center in the accompaniment at the beginning matches the key at the end. The tonal flexibility of the Working motive heightens the function of Dot's chorus in G, in opposition to George's in E♭M. When Dot deflects to singing about the "Follies," Sondheim sets these two syllables to the same pitches as the Reverie; while she does not explicitly sing about George, her doubts persist.

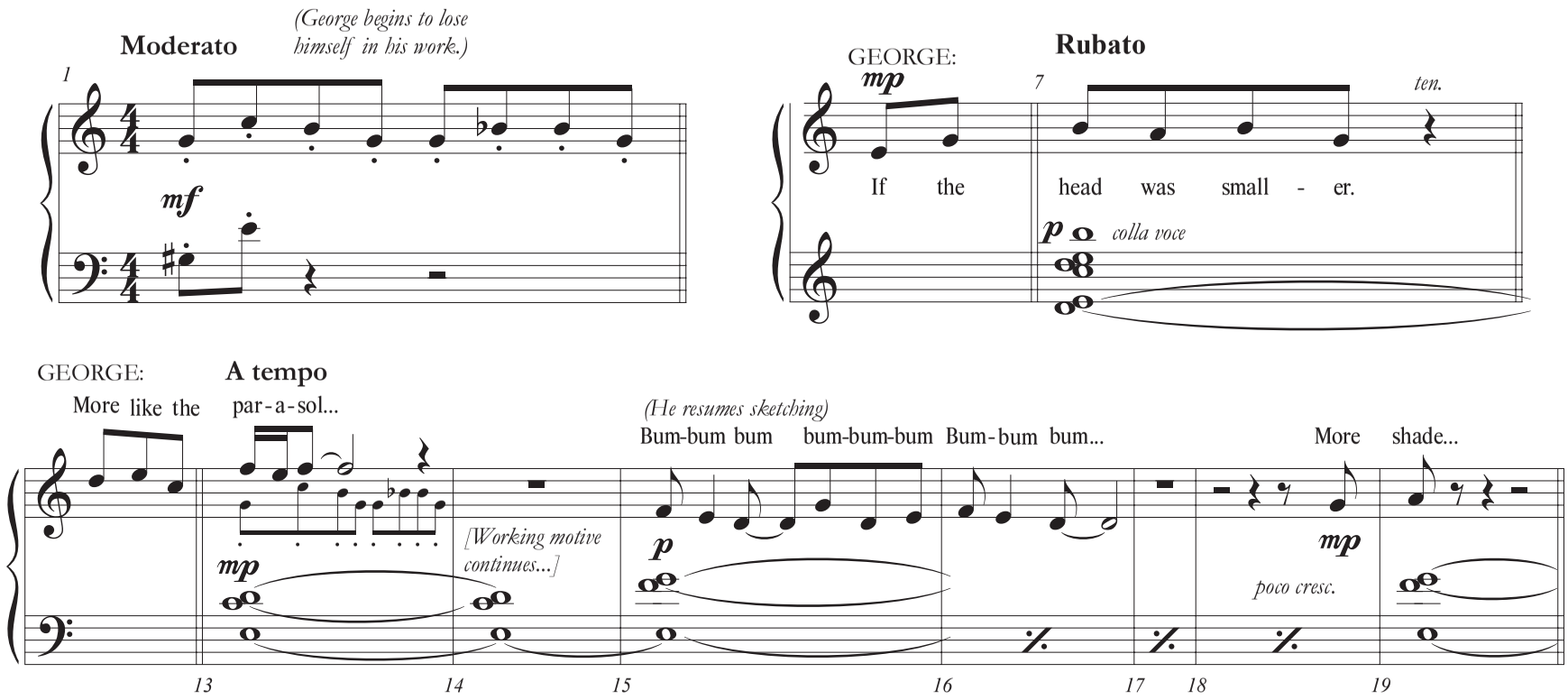
In "Color II" we hear a single motive from "Color I" follow a strikingly different tonal and thematic path. In "Day Off I" (#12), Sondheim reprises fragments from *both* George and Dot's sung monologues—but with George singing alone as he sketches a dog (named "Spot" in the libretto). Table 4.1 outlines each of the motivic correspondences to "Color I/II."

Table 4.1: Reprise of motives from "Color and Light (Parts I & II)" in "The Day Off (Part I)"

Measure	**Motive**	**Part of "Color and Light"**
1	Working motive on G / in C	I
7	Reverie (Dot)	II
13	Working motive on ~~G~~ A	I
19	"More…" ascending ~~$\hat{4}$–$\hat{5}$~~ $\hat{5}$–$\hat{6}$ (George)	I
27	[Spot's solo]	

Before "The Day Off" begins, Dot and George share a halting conversation. They are interrupted by Dot's new suitor, Louis the baker. As George returns to his work, the couple leaves; Sondheim sets this transition to the spare Working motive on G, resembling its first appearance in "Color I." When George begins singing at m. 7, he sings Dot's Reverie from the studio during "Color II." As Ex. 4.13 shows, in George's reprise he sings about Spot—the head, the tail, the paws, the neck—but at the apex of his melody he turns to Dot's "parasol," complementing Dot's specific reference to George on the lyric "concentrate."

Example 4.13. “The Day Off (Part I)”: Reverie and George’s brushstrokes, reordering the motives from “Color and Light.”

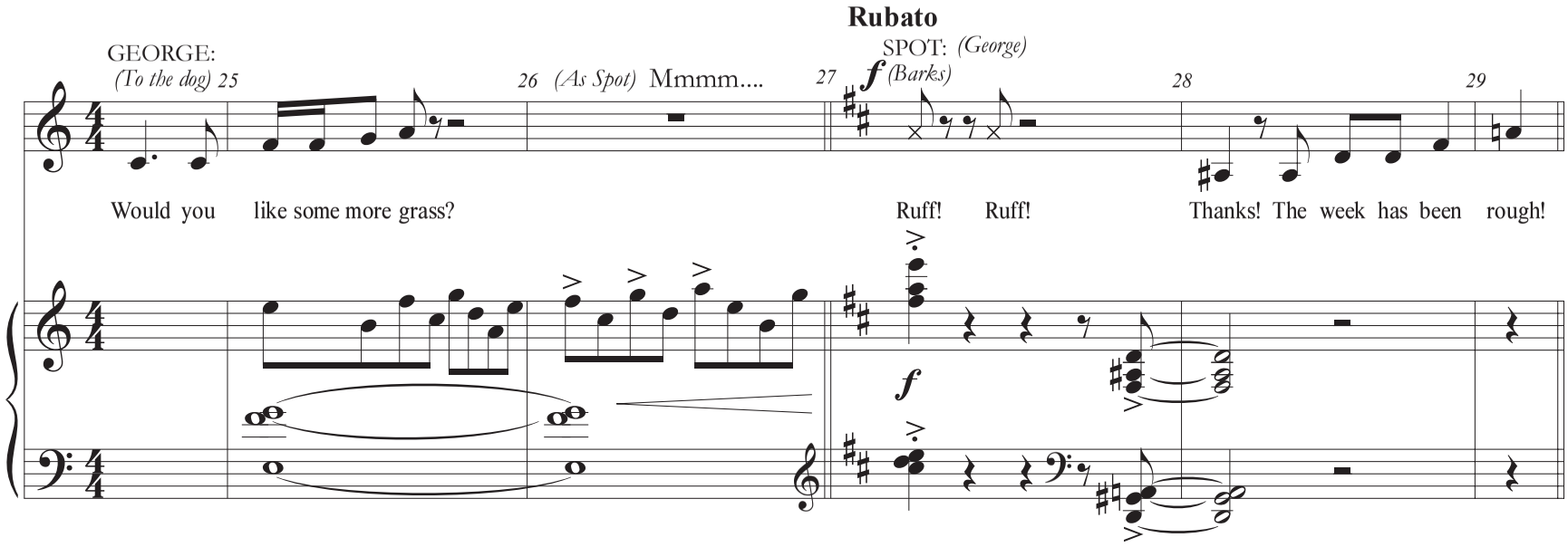


Sondheim pulls back at this moment for George, rather than build, as he did for Dot: At “parasol,” he restarts the Working motive in the accompaniment. Two measures later George resumes humming, his first vocal fragment from “Color I.” But throughout this passage Sondheim gradually moves away from the source song’s tonal path, even as the melody and accompaniment all recall fragments from the same passage. First, Sondheim has altered the bass note from the expected G to an E. Next, Sondheim shifts George’s humming up a step: in “Color I” Sondheim sets the melody to descending from a minor sixth to a perfect fourth above the

repeated note in the Working motive; in the reprising passage George descends from m7 to P5. George follows suit at the line "More shade…", rising up from G to A instead of F to G. By the end of the passage the bass, melody, and accompaniment all support an awaited resolution to A Minor. While "Color I" eventually shifts from major to the relative minor after "More light!", in "Day Off I" Sondheim prepares the modulation much faster.

But George never arrives convincingly in this key. Throughout the passage, as he sketches, he begins to address Spot directly—and then impersonates Spot's responses as the song proper begins (see Ex. 4.14). To mark this absurd shift, Sondheim recontextualizes A as $\hat{5}$ in D Major; and Spot's opening chords are dense and erratic.

Example 4.14. "Day Off I": Introduction to Spot.



Hearing isolated Working or Reverie motives in this scene may not evoke the dramatic context of the studio. But through these juxtapositions Sondheim links Dot's Follies with George's Spot—two moments where the gradually developing musical fabric quickly tears away. Sondheim alters the order of motives leading up to Spot's introduction. In contrast to Dot, while he also begins by singing the Reverie, it is only once he returns to work that he loses his inhibition.

"The Day Off" → *"Finishing the Hat"*

As the park scene progresses, we see George's creative process at work: to understand the subjects that he is drawing, he impersonates—or, becomes—them. Sondheim achieves this by having George sing brief refrains with each of the characters, before he moves on to sketching them as they continue their own music. Table 4.2 outlines the twelve different vignettes, demarcated with horizontal lines, that unfold throughout this scene. George provides the voices for Spot and Fifi, two dogs; between their duet and his actual solo we hear music from nearly every figure that ends up in the painting. At the end of the scene, with George alone again, he flips back in his sketchbook, singing fragments of nearly every musical vignette—in reverse order. Sondheim streamlines the musical accompaniment; but George's sporadic reminiscences play with the original hypermeter of each tune. Whereas most of the source tunes begin on a hypermetrical downbeat—the first measure of the phrase—the reprising passage begins with George singing only on hypermetrical upbeats—even-numbered measures. As the song proper of "Finishing the Hat" (#15) begins, this metrical flexibility turns to uncertainty across formal boundaries.

Table 4.2. Overview of "The Day Off." Refrains A/B alternate throughout; each mini-scene has distinct verses and choruses.

10. Gossip Sequence
m. 1
Vamp on "Gossip" motive: Celestes, Jules/Yvonne, Boatman
E Major

m. 36
Verses and "Artists are so crazy" refrains: Celestes, Nurse/Old Lady, Boatman

m. 70 thru *11. Cues in the Park*

12. The Day Off, Part I
m. 1
"Color and Light" Reprise
C Major→A Minor

——SPOT & FIFI——
m. 27
Spot's entrance and ***Verse***
D Major→F♯ Minor

m. 49
Spot's **Refrain A**
F♯ Major

m. 67
Spot's **Refrain B**

m. 75
Fifi's entrance and
Refrain A
E♭ Major

m. 90
Fifi's ***Verse***

m. 99
Duet: **Refrain A & B**

——ALL——
12A. The Day Off, Part II
Horn call and George's
Refrain A
**Ends with* tutti *"The day off."*
F♯ Major

——NURSE——
12B. The Day Off, Part III
m. 1
George's **Refrain B**
F Major

m. 9
Nurse and George's ***Verse***
V/D Major

m. 37
Nurse's ***Chorus***
D Major→F♯ Major

—SOLDIERS/CELESTES—
12C. The Day Off, Part IV
m. 1
Vamp on **Refrain A**
F♯ Major

m. 3: Soldiers' underscore

——FRANZ/FRIEDA——
12D. The Day Off, Part V
m. a
Vamp on **Refrain A**
C Major

m. 1
George/Frieda/Franz's ***Verse***
(built on **Refrain A** vamp)
A Major

m. 15
Franz and Frieda's ***Chorus***
F Major

——BOATMAN——
12E. The Day Off, Part VI
m. 1
Instrumental intro and
Boatman/George's **Refrain B**
G♭ Major→E♭ Major

m. 11
Boatman's ***Verse*** and ***Chorus***

m. 32
Refrain B
G♭ Major

——ALL——
12F. The Day Off, Part VII
m. 3
Instrumental intro and *tutti*
extended Refrain A
E Major
**Subito segue to…*

——DOT——
13. Everybody Loves Louis

——Scene: Mr./Mrs.——

—SOLDIERS/CELESTES—
14. The One on the Left
m. 1
Soldiers' entrance underscore

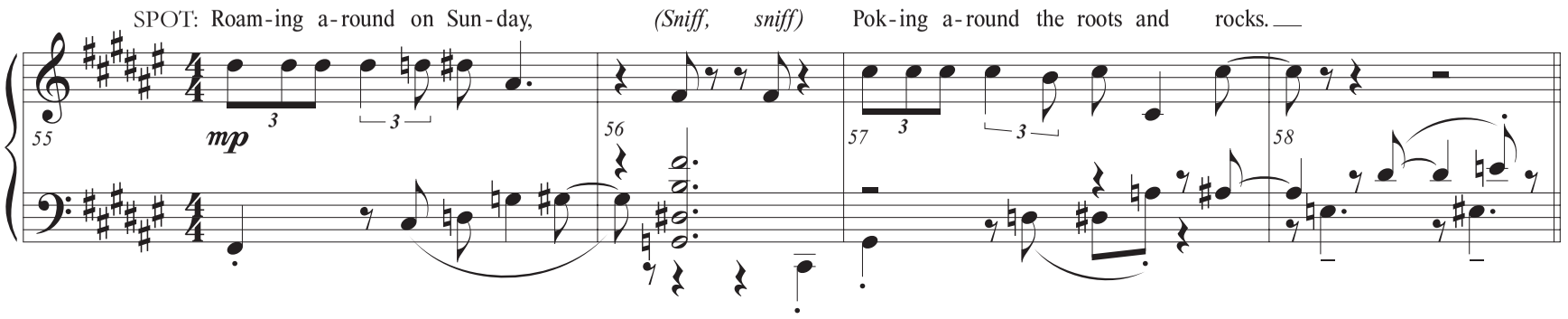
m. 69
George/Soldiers' ***Verse***,
Celestses' asides

m. 87
Soldiers'/Celestes' ***Chorus***

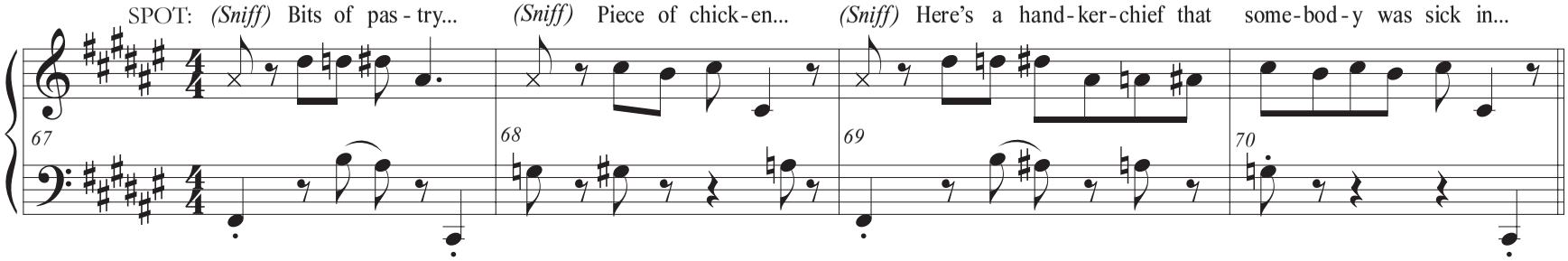
——GEORGE——
15. Finishing the Hat

Exs. 4.15 and 4.16, Spot's two refrains, connect the entire scene. Neither refrain reaches a convincing cadence; instead, they lead into further verses and refrains. For each of the next four subjects—Fifi, the pug; the Nurse (see Ex. 4.17); Franz and Frieda, who work for Jules and Yvonne (Ex. 4.18); and the Boatman (Ex. 4.19)—Sondheim begins with either Refrain A or Refrain B (though neither Spot nor Fifi reaches an authentic cadence). George's interaction with each subject is distinct: he gives voice to the dogs; he comments on the Nurse before she starts singing; he only briefly joins Frieda and Franz, in that order; and the Boatman addresses George directly. When the entire ensemble comes together in Part VII (#12F), Dot disrupts the final cadence and, like the Boatman, sings to George (see Ex. 4.20). After she leaves, two soldiers (one of whom, like the scenery at the start of the musical, is a cardboard cutout prop connected to the other) approach two friends who share the name Celeste; the trio, like Dot, do not sing either of the refrains (see Ex. 4.21).

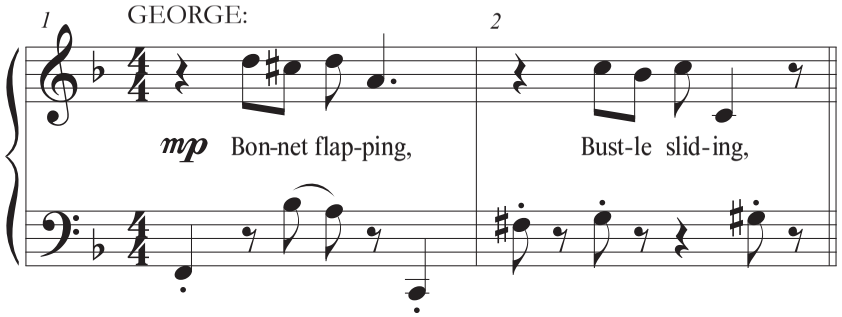
Example 4.15. "Day Off I": Refrain A.



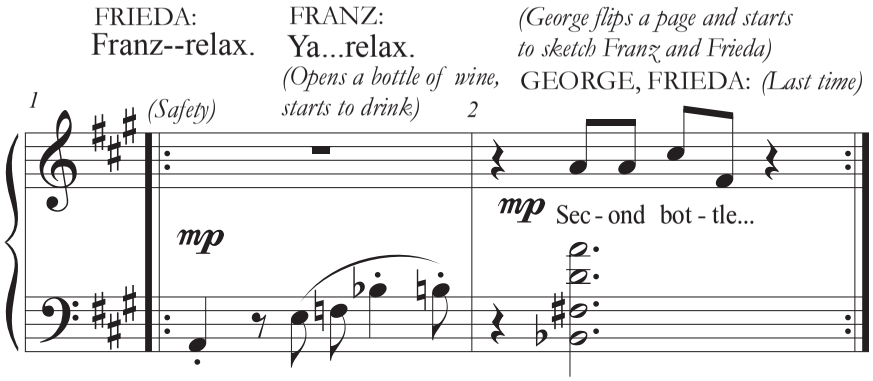
Example 4.16. “Day Off I”: Refrain B.



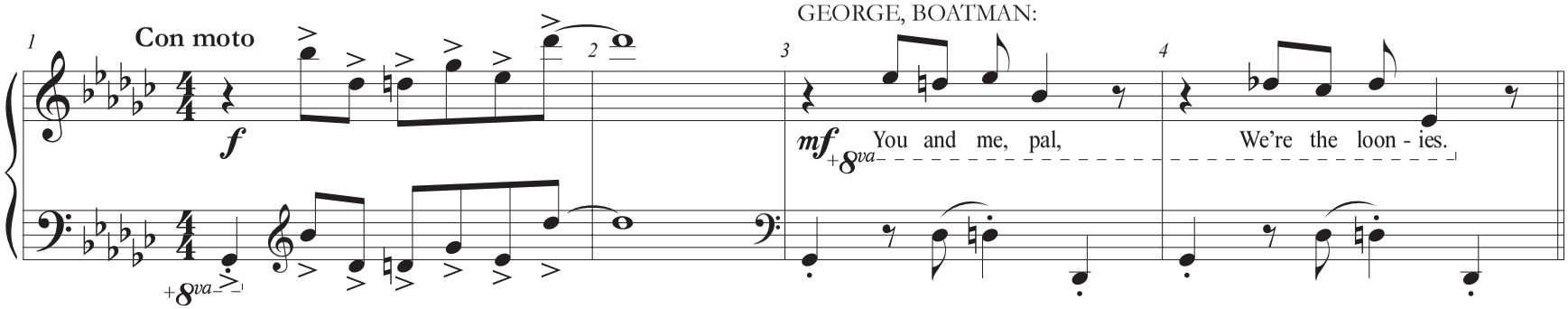
Example 4.17. “Day Off III”: Nurse’s Refrain B.



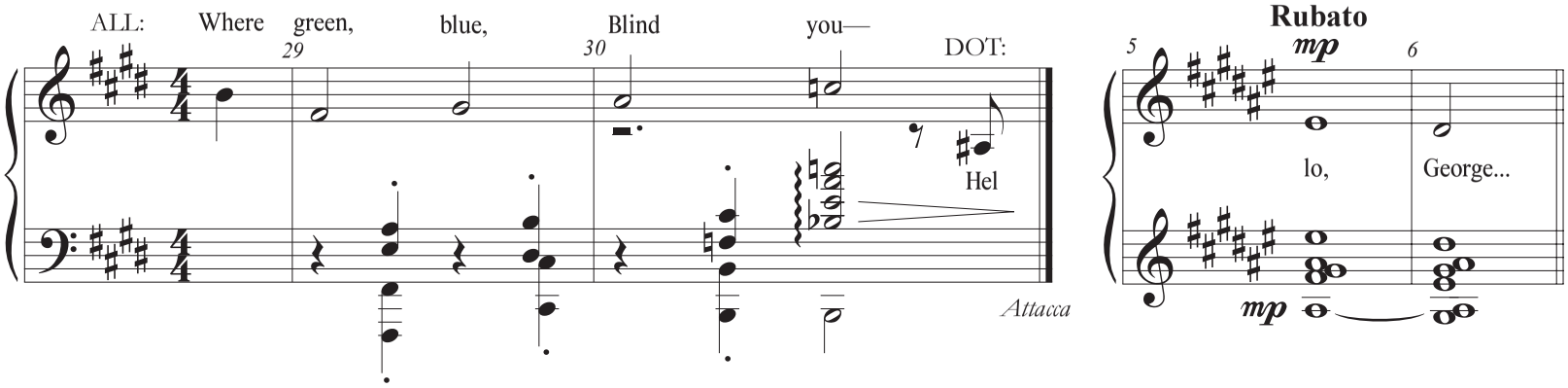
Example 4.18. “Day Off V”: Franz and Frieda’s verse (with Refrain A accompaniment).



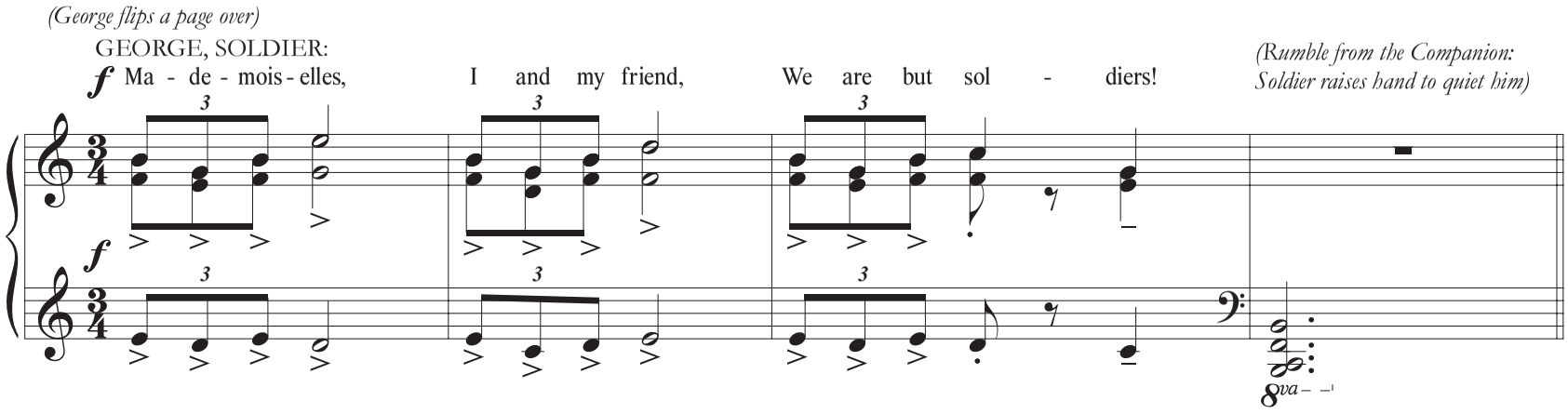
Example 4.19. “Day Off VI”: Boatman’s Refrain B.



Example 4.20. "Day Off VII": Half cadence at the end of Refrain B; Dot's sudden entrance at "Everybody Loves Louis" (#13) on the Reverie motive (N.B.: This number begins in the published score with "measure 5").



Example 4.21. "The One on the Left" (#14): Soldier's verse (N.B.: George and Soldier sing in unison).



As George begins singing alone onstage (with the exception of Fifi), Sondheim recalls the accompaniment of Refrain B (see Table 4.3 and Ex. 4.22). The first two fragments that George recalls have the same source refrain; but the Soldiers and Boatman both

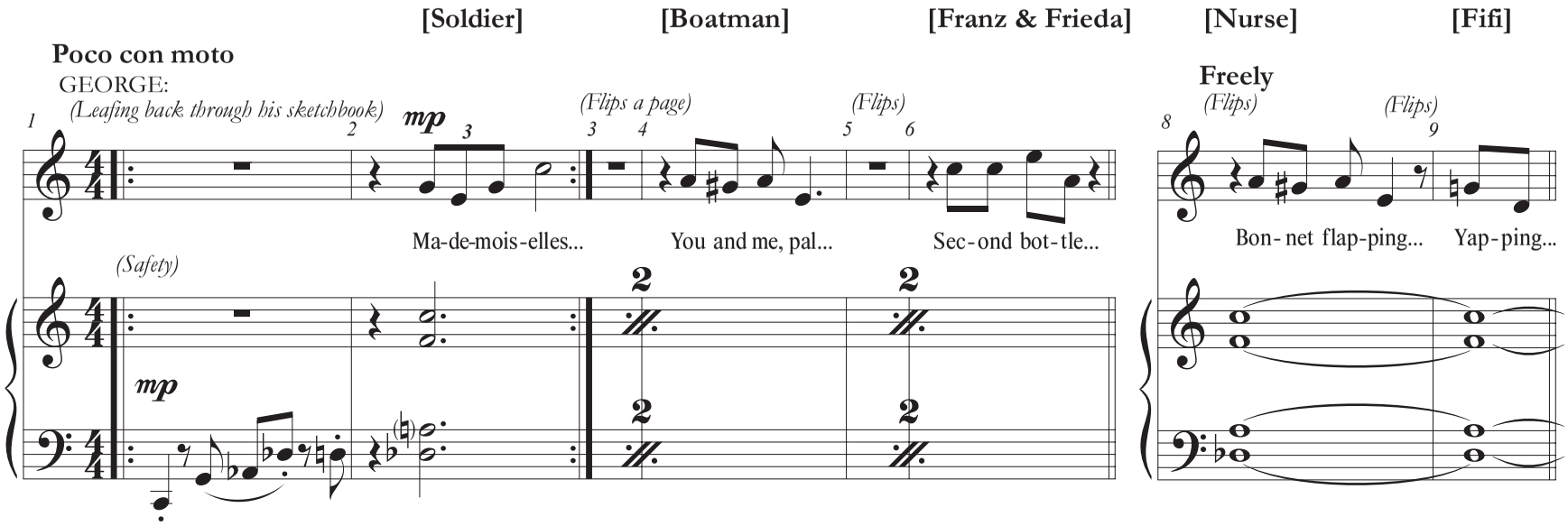
begin aggressively on the first measure of their respective refrains, rather than the second. As George keeps looking back at the day's work, the tonic harmony in C Major continues to accompany each page flip; the altered **♭II** sonority continues support each vocal entrance. At m. 6, George starts singing Frieda and Franz's melody—which, in the source song, also begins on the second measure of the Refrain B accompaniment. But Sondheim then sustains the chromatic harmony for the rest of the reprise as he turns further back, accelerating his pace to the Nurse, Fifi, and Spot.

Table 4.3. Form diagram for "Finishing the Hat."

REPRISES… "The Day Off" (m. 1)	**…CONTINUED…** "Color and Light" (m. 12)	MODULE 1 A (m. 28)	A' (m. 36)	B (m. 46)
C Major	V/D♭M ~ Gb Major	G♭ Major (PC)	(I: PC)	(I: PC)
GEORGE: *(Leafing back through his sketches) Mademoiselles…*	***Yes, she looks for me—Good.*** ***But if anybody could…***	*Finishing the hat…*	*Mapping out a sky…*	*And how you're always turning back too late…*

MODULE 2 A (m. 60)	A' (m. 68) and "pre-chorus"	B (m. 78)	POSTLUDE A
G♭ Major (PC)	I: HC	(I: elided PC)	(I: IAC)
Studying the hat…	*Studying a face…* *But to see—* *It's the only way to see.*	*And when the woman that you wanted goes…*	*Finishing a hat…* *Starting on a hat…*

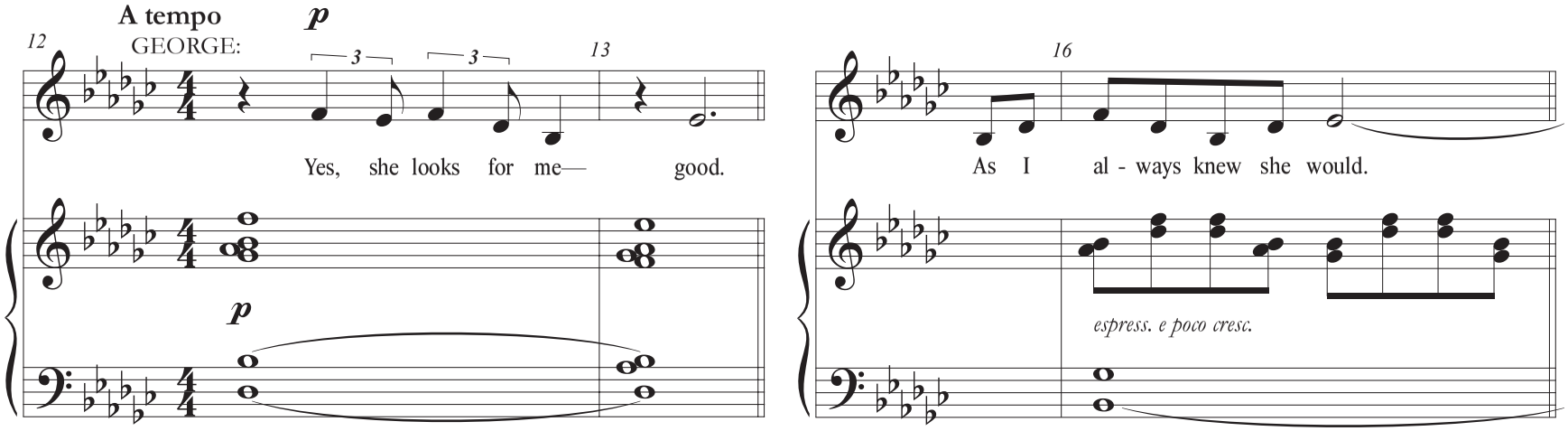
Example 4.22. “Finishing the Hat” (#15): George’s sketches.



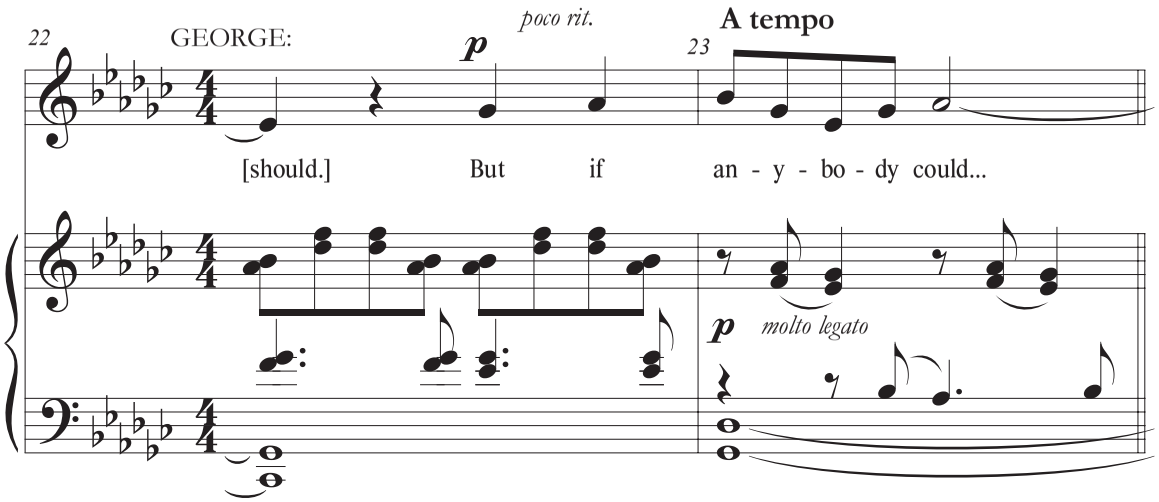
At m. 12, he returns to the person he skipped between the Soldier and the Boatman—Dot. Back at the very start of “The Day Off,” George’s drawing helps distract him from his now ex-lover; in “Finishing the Hat,” he cannot help but reflect on her. The metrical displacement of the “Day Off” reprise continues as Sondheim returns to the Reverie (see Ex. 4.23): for the first time, the melody above the two-chord progression only begins *after* the downbeat, rather than before. Four measures later, the “Color III” development of the Reverie begins, but it is muted. As Ex. 4.24 shows, this brief reprise ends on **IV** rather than **V**.

The subject of the song proper is meditative. In *Look, I Made a Hat*, Sondheim relates the sentiment of the song to a personal experience in which he was designing a murder mystery game for a friend:

Example 4.23. “Finishing the Hat”: Reverie introduction.



Example 4.24. “Finishing the Hat”: Lead-in to song proper.



> I sat down—or, more precisely, lay down, since I write supine—and started to sketch ideas and plot their variations, in the knowledge that I had days to work out the details. The next thing I knew, I could see by the dawn's early light that it was seven in the morning and that, as far as I was aware, I hadn't moved for eleven hours…completely absorbed in a world of instructions, gunshots, diagrams, and clues, calibrating every possibility of the players' movements and observations… "Finishing the Hat" is an attempt to capture that treasured feeling.[10]

But George is also grieving Dot—and because the entire lyric is written as sentence fragments until the postlude, George's focus is fluid. Sondheim starts the song this way: at the end of the "Color III" reprise, Sondheim resolves to G♭M either a measure early or a measure late—m. 23 is the first measure in tonic before the song proper begins. Within this fluidity George sings:

> They have never understood
> And no reason that they should.
> But if anybody could…

The final line breaks the metrical pattern of the rest of the reprise; George's thought begins and trails off spontaneously.

Toward the end of Module 1, George again sings about Dot mid-phrase. But his lyrics return to the eponymous object in steps:

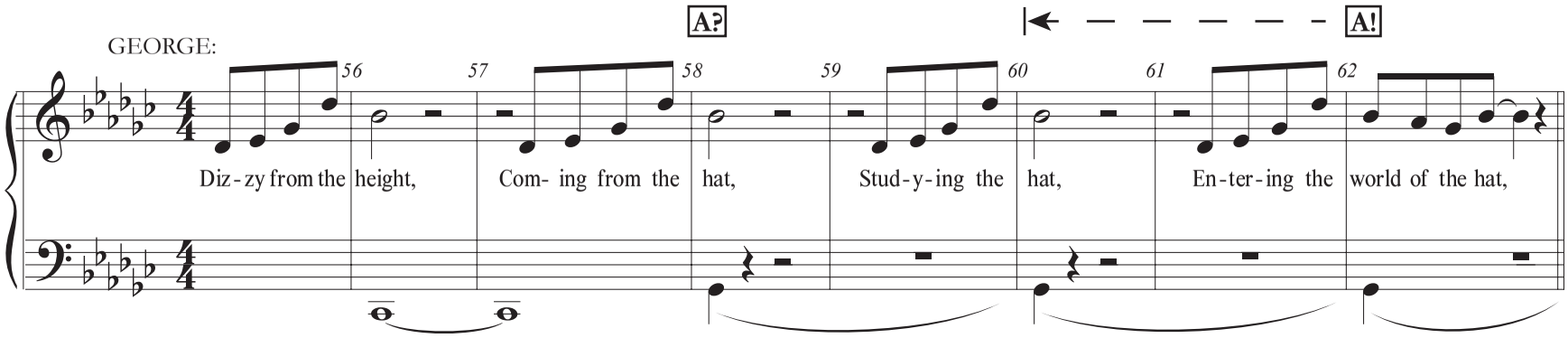
> …to return you to the ***night***,
> …from the ***height***,
> … from the ***hat***,
> Studying the hat,
> Entering the world of the hat…

The last two lines of **B** and the first line of **A** are melodically identical (see Ex. 4.25); once Sondheim resolves to tonic at m. 58 on the first "hat," the harmonic resolution beneath the first pair seems to offer that "Coming from…" is the start of Module 2. Instead, Sondheim extends the start of the module another two bars, and it is only in the final two lines of the lyrical excerpt above that

[10] *Look, I Made a Hat*, 30.

four-measure groupings are clearly reestablished.

Example 4.25. “Finishing the Hat”: Transition from B back to A.



Amid the contemplation of George’s closing solo in the expansive park scene, he takes a step back. His music is literally slowed down—but the transitions remain fluid. The low D♭ at the end of the first reprising passage turns into a local consonance at the Reverie; the allusion to “Color III” dissolves spontaneously as the song proper begins; the boundaries between modules shift in retrospect. Beginning with flipping back in his sketchbook, the unsteady ground of George’s solo allows us to see how he processes art and the real world within the same breath.

Both of his songs in the park scene—“The Day Off (Part I)” and “Finishing the Hat”—do not reprise single songs. Nowhere else in Sondheim’s output is Swayne’s comment, as mentioned in Chapter 1, more appropriate that “the reprise is suspect because the song itself is suspect.” But in these introductions George presents a new perspective on each of the scenes that have just unfolded. In “Day Off I” we learn that Dot’s spontaneity is not unique between the couple; and in “Finishing the Hat” we learn how George’s inner and outer worlds are intertwined.

Variation 2: Accumulations

As with *Sweeney* and *Merrily*, Act Two of *Sunday* echoes a number from Act One, immediately confirming the dramatic convention of a musical's second act reprising music from the first. In *Sweeney*, Mrs. Lovett's pie shop business in full swing after intermission, and Tobias—the apprentice of the late Pirelli—calls in customers by reprising the same music he sang on behalf of his former boss. In *Merrily*, the six main characters bookend "It's a Hit" by singing the two tunes that have followed them throughout the previous act. The echo in *Sunday*, by contrast, begins less directly. It is only toward the end of "It's Hot up Here" (#25) that we hear a phrase from "Sunday in the Park with George" (#3)—even though the entire number evokes the specific harmonies and melodic contours of the Act One opening.

"It's Hot up Here" (hereafter "Hot") was the first complete number that Sondheim wrote for *Sunday*. This is a stark change from his usual creative practice of writing in order; instead, the number most closely aligns with Lapine's idea that the "main character" of Seurat's painting—Seurat himself—is missing. Indeed, the characters seem to be singing as much *to George* as commiserating with their fellow inanimate figures.

As "Hot" progresses, the musical parallels to "Sunday in the Park" *accumulate*, even as Sondheim augments the performing forces from Dot's alone (near George) to a company number (without him). In between these numbers is the park scene, complete with Dot's "Everybody Loves Louis." This solo, too, echoes the Act One opening—and, like "Hot," the thematic parallel accumulates through the number. During "Louis," Dot repeatedly recalls the Reverie motive until it is nearly the duration of the opening number's expansive bridge—unlike in "Color and Light" and "Belong," where the Reverie flows in new directions. Below, I will show how the accumulation of this single theme between two of Dot's solos sets up the broader thematic and harmonic accumulation between the two opening numbers.

"Sunday in the Park with George" → *"Louis"…*

That Dot's melody begins on a pivot chord in "Sunday in the Park" (see Table 4.4) is the paragon of Sondheim's blurring of the boundaries between scene and song. The musical begins with George alone at the park with his easel, addressing the audience directly while a set of diatonic arpeggios in E♭ Major underscore his principles of bringing "order to the whole": "Design, composition, balance, light, and harmony."[11] Dot, in a flowing dress and exposed to the sun on a muggy morning, is the temperamental opposite of George (who, as she notes, gets to "sit in the shade"). In the transition from George's perspective to Dot's, Sondheim repeats the first two arpeggios (see Ex. 4.26), now in F♯ Major. But the key signature—four sharps—does not match the apparent key. This visual misalignment develops throughout the entire solo: nearly every phrase boundary ends or begins on a predominant or applied dominant harmony.

The two verse phrases that open Module 1 exemplify this functional ambiguity—reflecting each of the immediate discomforts that Dot is noticing in real time. As Sondheim shifts from the flowing arpeggios in F♯ Major to sparse, staccato chords, the aural context seems to present the song proper as starting in F# Minor. But during the opening phrase Sondheim recontextualizes this harmony as **ii**, rather than **i**: the bass outlines a **ii**–**V**–**I** progression in *E Major*. The cadence at m. 7 then avoids a convincing resolution, as shown in Ex. 4.27: instead of an E Major chord, Sondheim resolves to a suspended dominant on E. At m. 9, Sondheim begins the melody of the next phrase a half step higher than m. 3 (see Ex. 4.3, above)—but the bass does not follow suit. Instead of implying G Minor, Sondheim begins with the bass on C, the dominant of F Major—generating the oxymoronic experience of an opening harmony that is *more definitively off-tonic*.

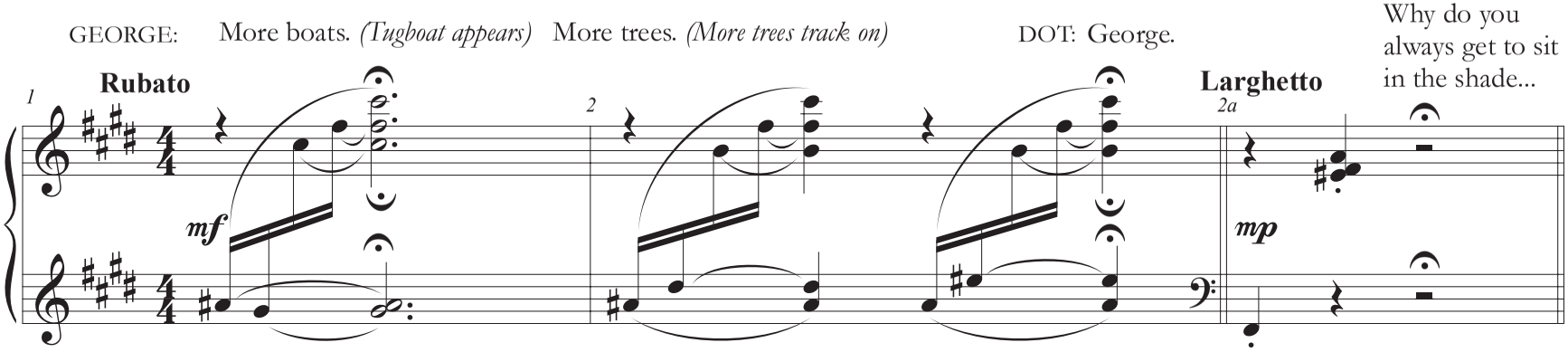
[11] In other scenes, these principles change slightly: they include "tone," "form," and "symmetry" in "Color I"; and "tension" in "Sunday (Act One)" and "Sunday (Act Two)."

Table 4.4. Form diagram for "Sunday in the Park with George."

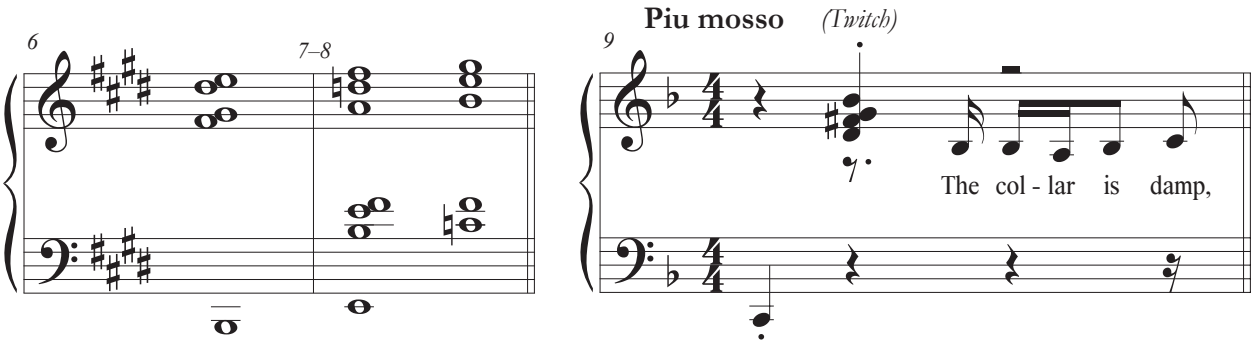
MODULE 1 Verse/refrain (m. 1)	Verse/refrain (m. 9)	Pre-chorus (m. 18)	Chorus (m. 26)	MODULE 2 Verse/refrain (m. 36)	BRIDGE Part 1 (m. 45)
~E Major	~F Major	V/DM➔V/BM	V/EM (*dissolves…*)	~E Major	V/C♯ Major
DOT: *A trickle of sweat…* *Sunday in the park with George.*	*The collar is damp…* *Who was at the zoo, George?*	*Artists are bizarre, fixed, cold.*	*Well, there are worse things…*	*The petticoat's wet…* *Sunday in the park…*	*Well, if you want bread…*

BRIDGE *continues…* Part 2 (m. 57)	Part 3 (m. 65)	*…and continues…* "Reverie" (m. 77)	MODULE 3 Verse/refrain (m. 99)	Verse/refrain (m. 105)	Chorus (m. 116)
~V7/IV	~C♯ Major	D♭ Major (~IV7/D♭M)	~E Major	~F Major	V/F Major (I: PAC)
You want a painter, poet, sculptor…	*All it has to be is good.*	*Your eyes, George.* *I love your eyes, George.*	*The tip of a stay…* *Sunday in the park…*	*Not even a nod…* *Never know with you, George.*	*Well, there are worse things…*

Example 4.26. "Sunday in the Park with George" (#3): Opening arpeggios and parallel modulation.



Example 4.27. "Sunday in the Park," Module 1: Harmonic outline of evaded cadence leading to the refrain (left); start of the second verse (right).

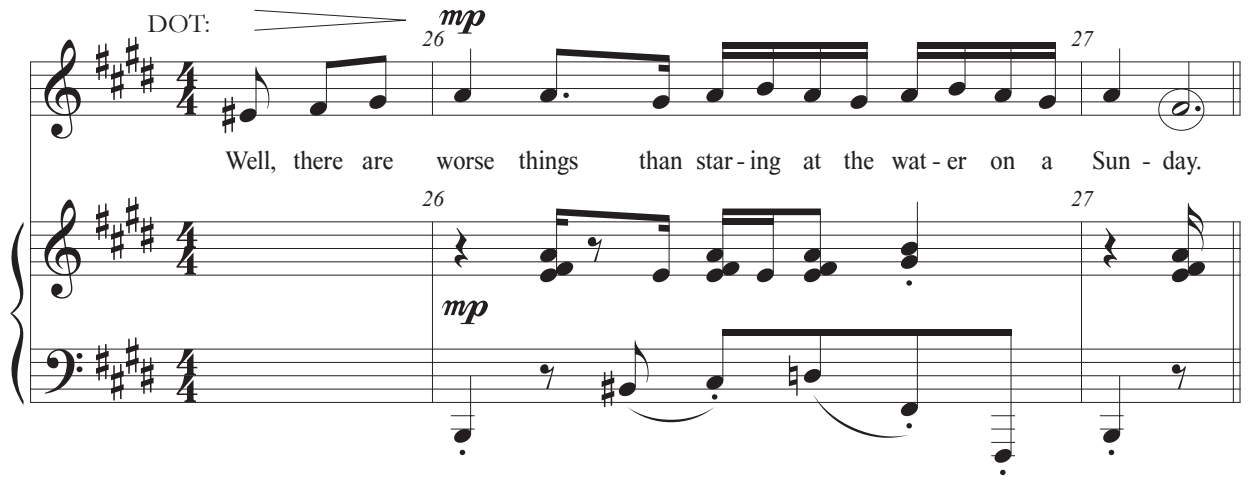


Through the rest of the song, Sondheim continually finds surprising ways to return to the opening chord as if it had tonic function. After the kaleidoscopic verse and pre-chorus, the chorus sustains a single harmony: **Vsus** of E Major (see Ex. 4.28), modulating back down to the original key. Dot's description is more detailed in the second phrase, not shown in the example:

> …Than staring at the water
> As you're posing for a picture
> Being painted by your lover
> In the middle of the summer
> On an island in the river on a Sunday.

As with the first statement in the chorus (circled in the example), Dot lands on $\hat{2}$ in EM above the stagnant harmony. Returning to the verse, then, Sondheim "resolves" **Vsus** to **ii** at m. 36.

Example 4.28. "Sunday in the Park": First phrase of the chorus in Module 1.

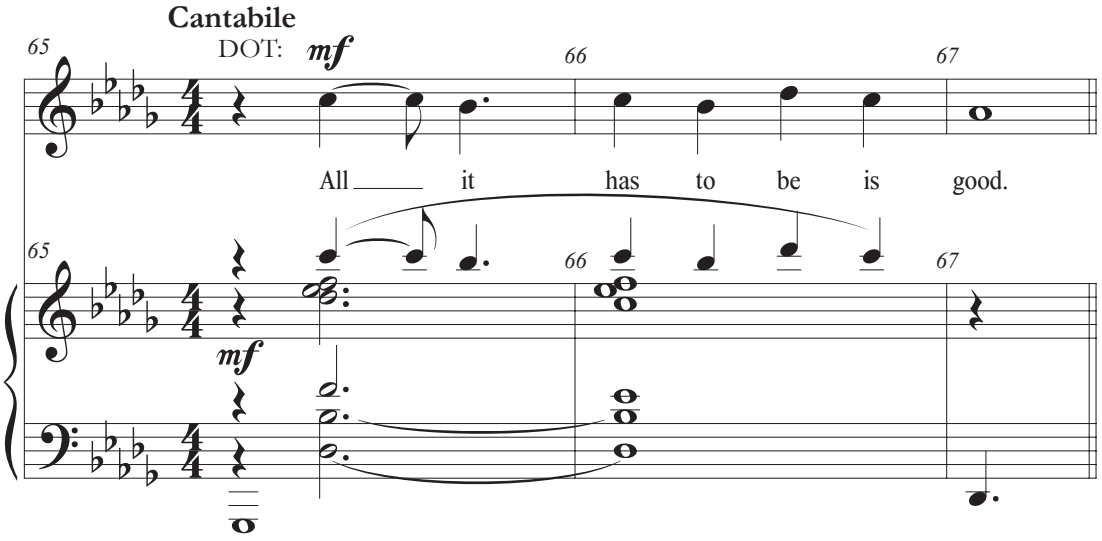


Module 2 is truncated, and the Bridge provides a glimpse into Dot's imagination. The stage directions read: "*(The dress opens, and Dot steps out. The dress closes behind her, but George continues sketching as if she were still inside)*." At this break from reality Sondheim recontextualizes the G# (shown in m. 8 in Ex. 4.27, above) from $\hat{3}$ in EM to $\hat{5}$ in C♯M.

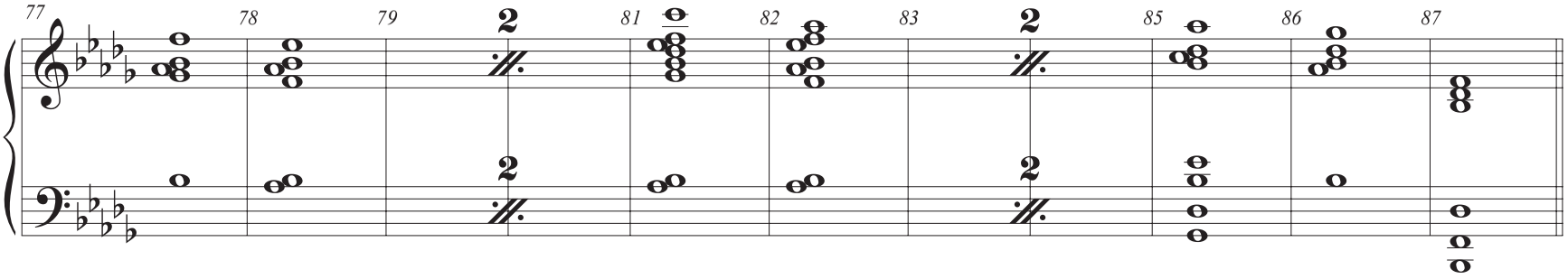
The entire Bridge stays in this new key and its enharmonic equivalent. The longer it lasts, the more romantic it turns: Bridge 3 (see Ex. 4.29) begins *cantabile* as the accompaniment, for the first time, sustains a high register. Sondheim alternates between G♭ and D♭ in the bass—the first of which is enharmonic to the first bass note of the opening verse; but here, the relationship to the local tonic is unambiguous.

Dot's Reverie begins with her singing $\hat{3}$–$\hat{2}$ in D♭M (see Ex. 4.30); as she ascends beyond m. 77, Sondheim oscillates between diatonic cluster chords with by $\hat{6}$, $\hat{5}$, or $\hat{4}$ in the bass. As Dot returns to her dress, her closing lyrics bring her back to reality (see Ex. 4.31): "I love your painting… I think I'm fainting…" The accompaniment descends to a bass on G♭, while F♮ sustains in the highest voice (circled in the example); these two pitches pivot back to their enharmonic equivalents at the start of the next verse in Module 3.

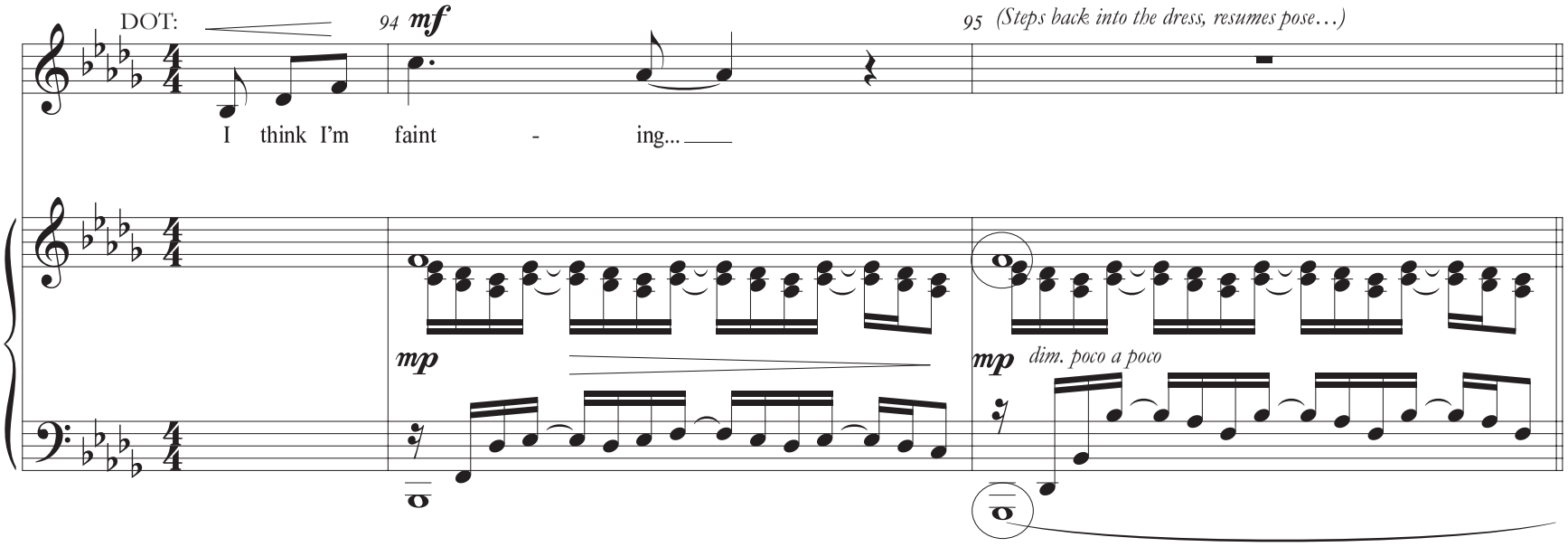
Example 4.29. "Sunday in the Park": Bridge, part 3.



Example 4.30. “Sunday in the Park”: Sketch of Reverie, expansion, and return to $\hat{3}$ in D♭M.

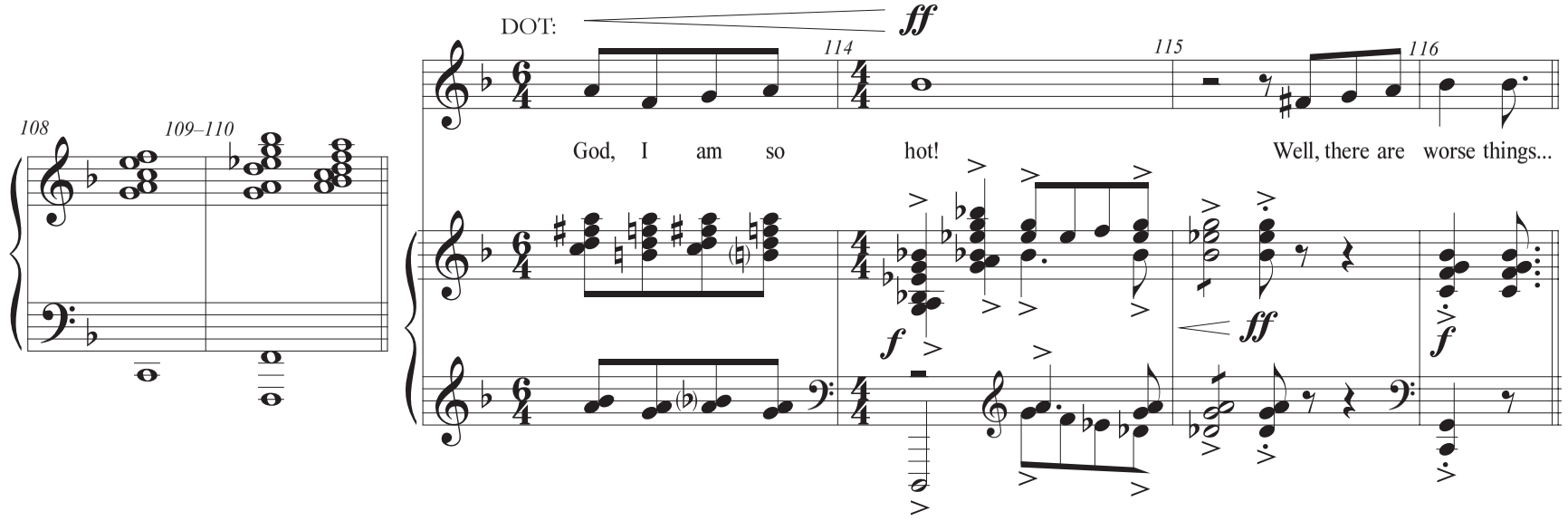


Example 4.31. “Sunday in the Park”: End of bridge.



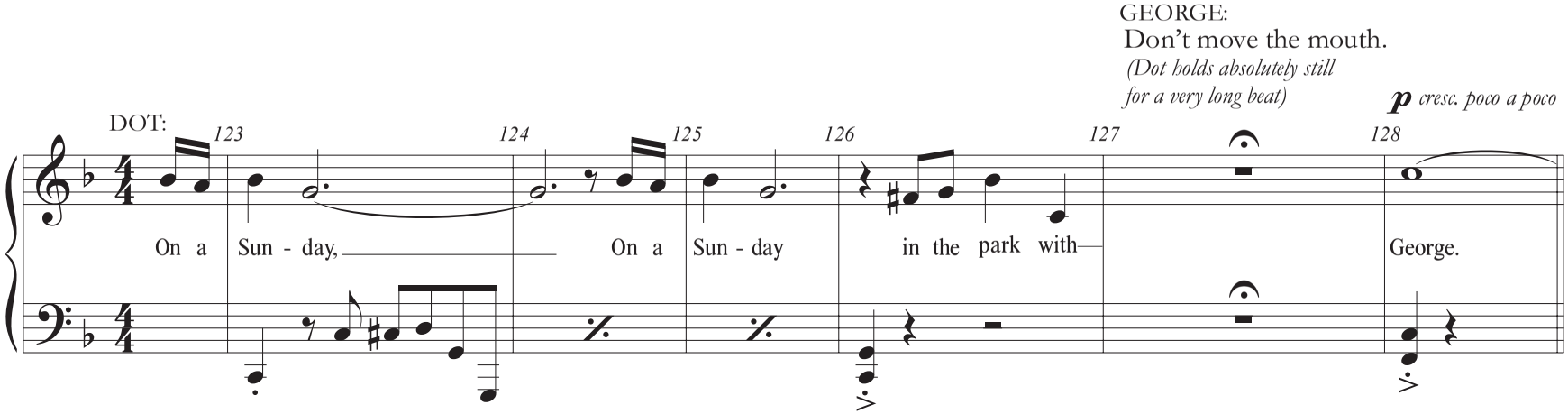
In the final module, Dot skips the D Major pre-chorus and holds on to the upward modulation between verses (see Ex. 4.32). Her loudest note of the song, a B♭ on "hot,"[12] impels the final chorus; she winds around the B♭ throughout the following measures as her list of details grows ever longer, reaching the only authentic cadence of the song as, one last time, she completes the eponymous lyric (see Ex. 4.33).

Example 4.32. "Sunday in the Park," Module 3: Harmonic outline of the evaded cadence leading to the refrain (left); start of chorus (right).



[12] She reaches the same dynamic, fortissimo, on the final word of the song—"George"—but here, the onset of the word *begins* loud, and with a brighter vowel.

Example 4.33. "Sunday in the Park": Final cadence.



From the opening arpeggios' diatonic wash, the title song avoids a single phrase that begins on a tonic harmony; and the transition from the Bridge to the Reverie is the only passage without extensive chromatic alterations. But in contrast to "Color and Light" or "The Day Off," "Sunday in the Park" begins with tonal certainty that evaporates within six measures—only to return in each subsequent module. The end of the song is a half step away from the beginning, but which direction that half step goes is unclear.

→ *"Everybody Loves Louis"…*

By the time Dot begins singing "Everybody Loves Louis" (see Table 4.5), we have heard the Reverie motive on four occasions: in the middle of the title number, twice during "Color and Light," and at the beginning of "The Day Off." "Louis," though, is the only song in which the Reverie appears in every module. Dot's disruption of the "Day Off" refrain leads to an abrupt modulation from V/EM down to V/C♯M; the sharps obscure that "Louis" begins with the exact same pitches in the melody and accompaniment as

Table 4.5. Form diagram for "Everybody Loves Louis."

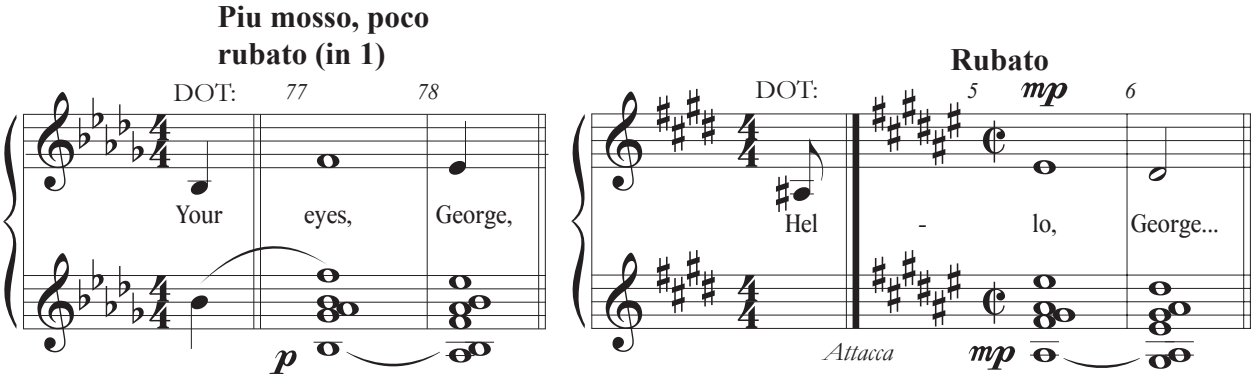
INTRO Reverie (m. 5)	MODULE 1 A (m. 23)	A' (m. 27)	Reverie (m. 51)	MODULE 2 A (m. 69)	A' (m. 85)	**… REPRISE** Reverie (m. 97)
V/C♯M➔A Major	A Major		V/C♯M➔A Major	A Major		V/C♯M➔vi/D♭M~…
DOT: ***Hello, George…*** ***I've a surprise, George.***	*Ev'rybody loves Louis.* *Louis' simple and kind.*	*But…* *Louis' really an artist.*	***The bread, George…*** ***I mean like dough, George.***	*Louis' always so pleasant.*	*Not that Louis' perfection…*	***We lose things…*** ***Well, Louis's And George.***

RE-INTRO …Reverie (m. 113)	MODULE 3 A (m. 117)	A" (m. 133)
➔A Major	A Major	(I: IAC)
…And I need Someone— Louis—…	*Ev'rybody loves Louis.* *Louis' simple and kind.*	*But…* *Louis' really an artist.*

the Reverie from "Sunday in the Park" (see Ex. 4.34). The introductory Reverie turns into a digression within the song proper. After every iteration, Dot starts singing an *animato* tune that, at least briefly, forgets the Reverie's contemplation.

Throughout Dot's solo her message is clear: Louis is not complex, but neither is he complicated. This leads to a foundational incongruity between the *rubato* Reveries and the straightforward Louis tune: The **A** sections combined lead to one of few numbers in *Sunday*'s score with eight- and sixteen-measure phrases. But the tonal structure of the entire song—between C♯M and AM—leads to

Example 4.34. Comparison between first Reverie in "Sunday in the Park" (#3, left); opening Reverie into "Everybody Loves Louis" (#13, right).



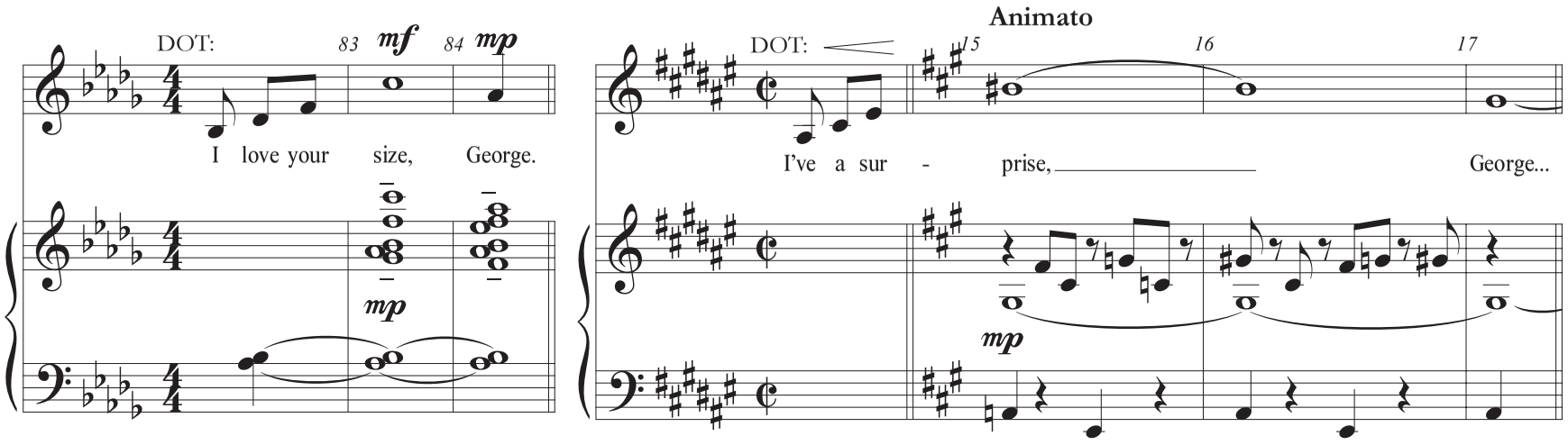
jarring juxtapositions. As Ex. 4.35 shows, once Dot ascends to B♯ and G♯, Sondheim recontextualizes these pitches to ♯$\hat{9}$ and $\hat{7}$. While the lower pitch matches the sustained major seventh above tonic in each **A** section, the B♯ is grating, as if Dot is attempting to wrest away the Reverie's diatonic warmth.

Her attempts, though, are unsuccessful. Even within each module, the **A** sections slow to a halt as Dot begins to sing "freely." Her ambivalence emerges in the first phrase, as shown in Ex. 4.36. While the accompaniment remains static for nearly four measures, the sudden diatonic harmony, supported by a major second in the bass, resonates with the Reverie sonorities.

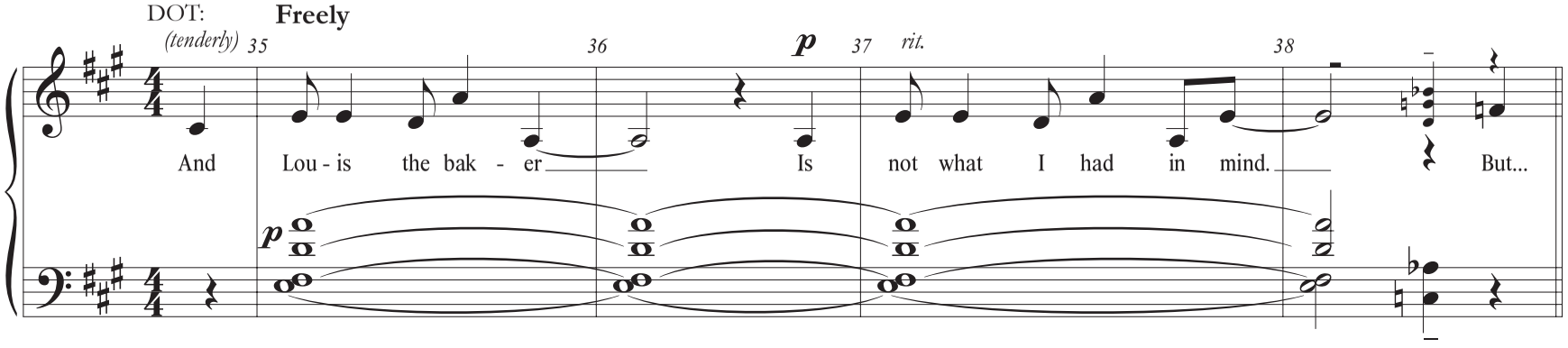
More explicit are the sudden reapparances of the Reverie itself, shown in Ex. 4.37. Each **A′** ends on an abrupt chromatic sonority—and neither one invites a smooth transition back to C♯M. Instead, each seems to prepare **ii** or **V/V** in A Major—which is how Dot reaches her final cadence at the end of the song. When she follows the caesuras in each module with a sonority that has E♯ and A♯ in its outer voices, she has, in the immediate progression from one harmony to the next, shifted down by half step.

At the end of Module 2, Sondheim intensifies the disjunction. Dot's Reverie goes beyond the motive's whole-note chords starting at m. 105, and changes back to the Reverie's original key signature at m. 107 (compare Ex. 4.38 with the end of Ex. 4.30, above). This expanded

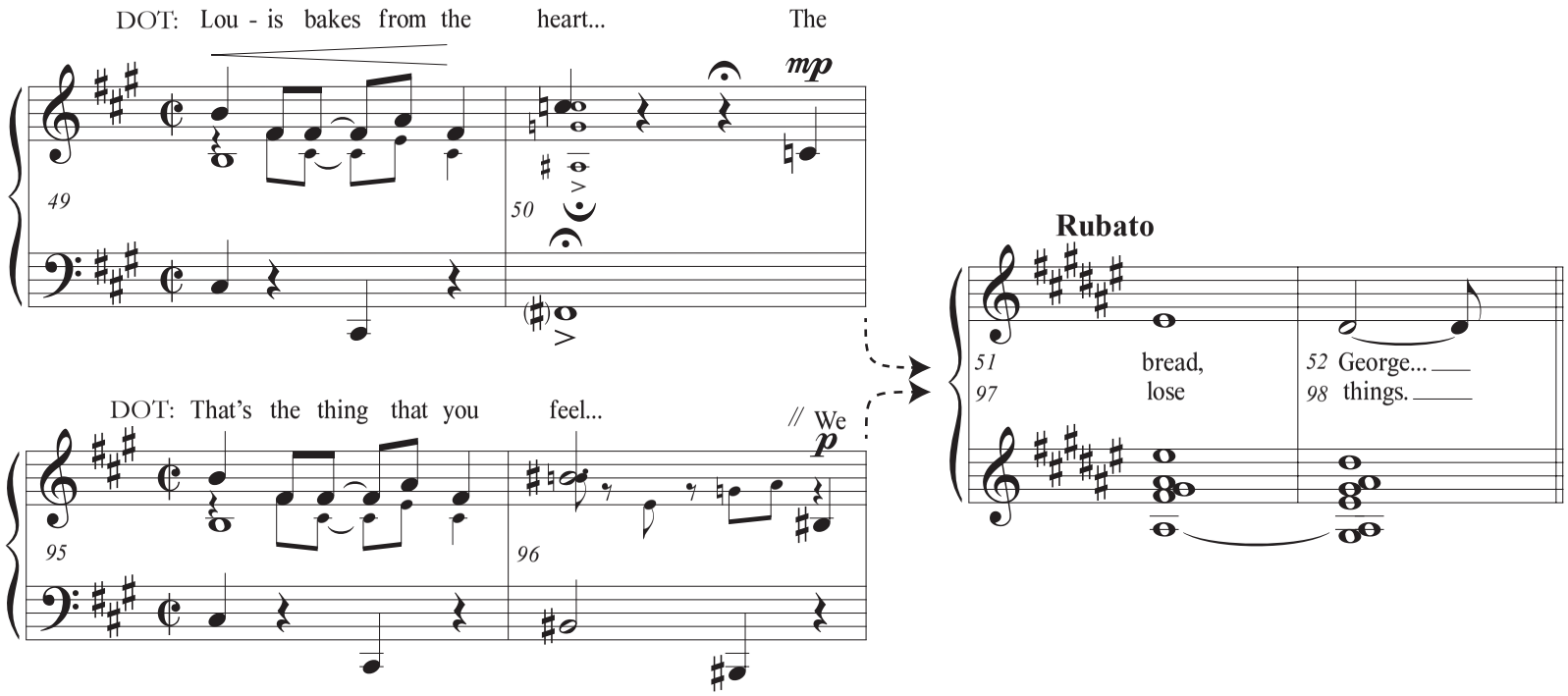
Example 4.35. “Sunday in the Park”: Melodic apex (left); “Louis”: Modulation to A Major (right).



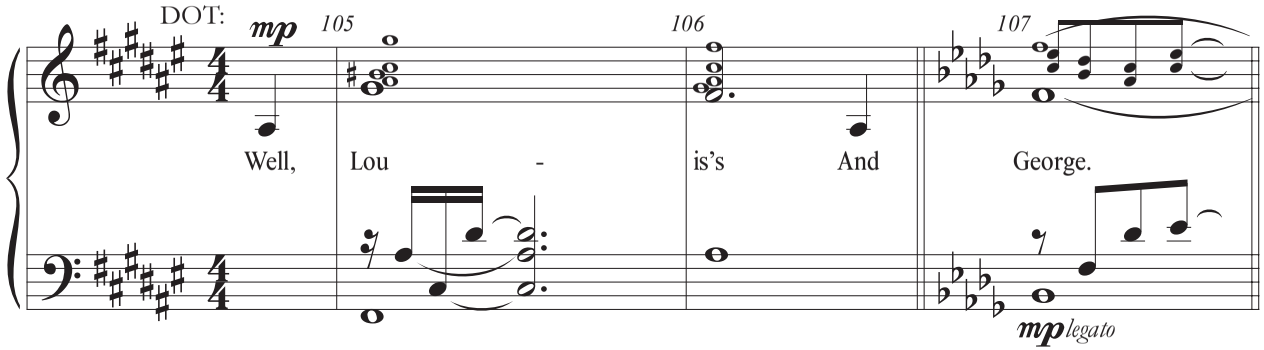
Example 4.36. “Louis”: Pause at the end of A.



Example 4.37. “Louis”: Reveries at the end of Module 1 and Module 2.



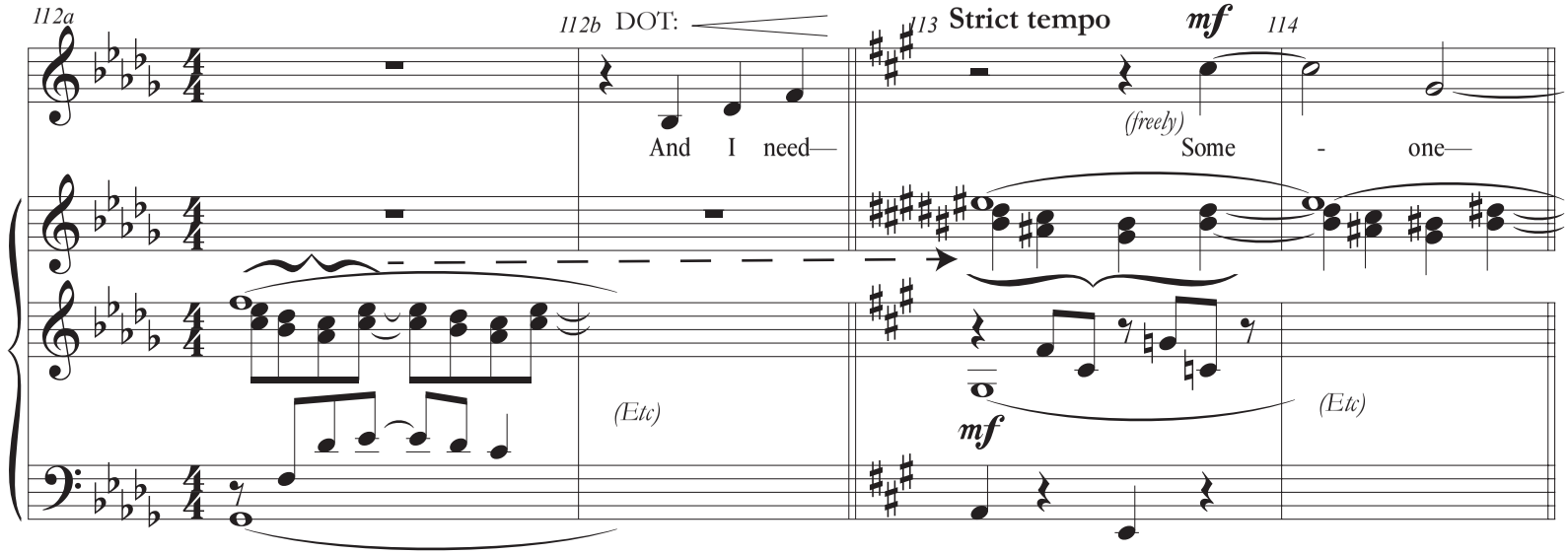
Example 4.38. “Louis”: Reprise of “Sunday in the Park.”



phrase invites fuller comparison between Dot at her most affectionate, in the title song ("But most, George, / Of all, / But most of all, / I love your painting…"); and the dejection that motivates the current solo ("Well, Louis's / And George. / But George has George, / And I need someone…"). Where the source song faded out of **IV** in D♭M to **ii** in EM, Dot barrels ahead.

As Sondheim returns to another Louis section, disjunction turns to incompatability. Ex. 4.39 shows the accompanimental layer that continues the flowing eighths notes from the end of the Reverie, now rhythmically reinterpreted as quarter notes and enharmonically reinterpreted as prolonging an A♯m chord—above the AM *animato* accompaniment. This reprise spills over into the re-introduction and shows that Dot's objective in this song is to forget George—and that she has clearly failed. The final chorus, fast and comic as it is, vibrates from the tonal crunch.

Example 4.39. "Louis": Re-introduction.



…and "It's Hot Up Here"

Act II starts just as Act I ended—the characters arranged in the tableau of *A Sunday Afternoon…*—now without George onstage. They are completely still; exposed to the museum lights, they find themselves stagnant and static. The circumstances (outside of any definitive time they may be) parallel the start of Act I, during which Dot's fidgeting is her constant struggle. "It's Hot Up Here" (see Table 4.6) begins with commiseration, and at the midpoint of the number, the focus shifts exclusively to Dot. She, in turn, sings directly to George, the first time anyone addresses the artist in the number (at least by name). When she begins singing "Hello, George," the dramatic recall of "Sunday in the Park" and the lyrical recall of "Louis"—the early and ending stages of their relationship—collide. As the rest of the figures resume singing, they slowly build to the only melodic reprise of "Sunday in the Park": a single extended chorus. But instead of reaching a cadence, the entire ensemble returns to the chorus of "Hot," and—as with the Act One opening—reach the only authentic cadence of the song in the final measures.

The palindromic key structure is, according to Sondheim, a coincidence. Indeed, the verse transposes the off-tonic beginning of "Sunday in the Park" by tritone to **ii** of B♭M, as shown in Ex. 4.40a. While the accompaniment is the same, Sondheim has inverted Dot's melody from her solo; and at the tonic resolution at m. 6, Celeste #1 repeats the melody of Dot's eponymous observation in m. 1. The ambiguity of the accompaniment also fades as "Hot" continues: in contrast with the apparent key change between "Sunday in the Park"'s first two modules, the second verse begins with a modulation that maintains the bass from the preceding measures; and the third verse maintains both the key and the bass of Dot's half cadence (see Exs. 4.40b–c).

The phrase structure in "Hot" also begins much less rigidly than in "Sunday in the Park." As Ex. 4.41 shows, the end rhymes in the "Hot" verse are asymmetrical and, compared to Dot's

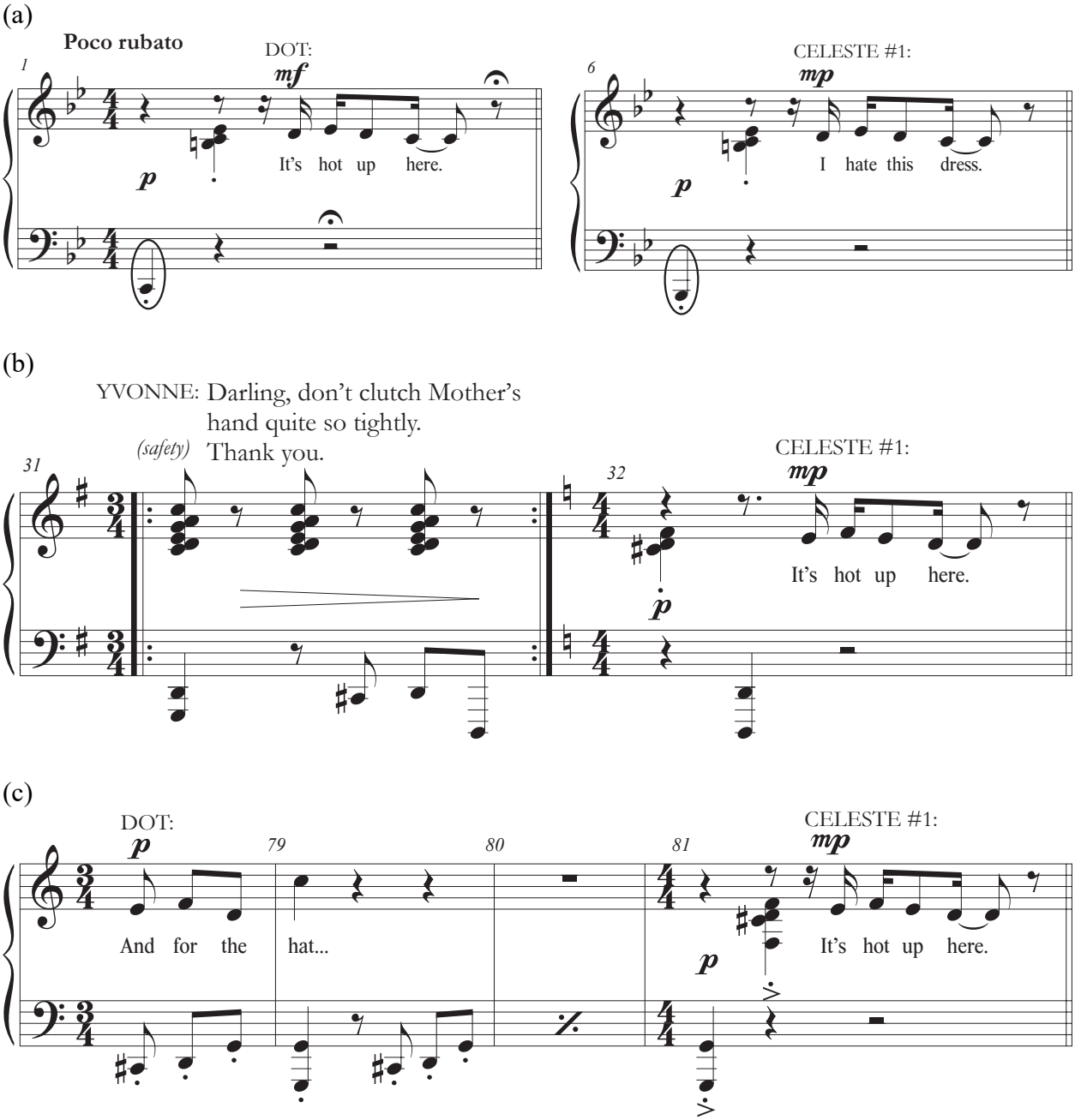
eponymous solo, complex. But once the chorus begins (see Ex. 4.42), all ambiguity disappears: the only word longer than two syllables is "forever," and thus the rhymes are much simpler; and the melody and harmony align in G Major.

Table 4.6. Form diagram for "It's Hot up Here."

MODULE 1 Verse (m. 1)	Chorus (m. 15)	MODULE 2 Verse (m. 32)	Chorus (m. 44)	**… REPRISE?** Bridge (m. 53)
~B♭ Major	➔ V/G Major	~C Major	➔ V/E Major	V/E Major➔V/C Major
DOT: *It's hot up here.* YVONNE: *It's hot and it's monotonous.*	ALL: *It's hot up here* *A lot up here.*	CELESTE #1: *It's hot up here.* FRIEDA: *At least you have a parasol.*	ALL: It's hot up here And strange up here…	**DOT: *Hello, George.***

MODULE 3 Verse	**… REPRISE** Title chorus (m. 94)	MODULE 4 Chorus	Chorus
V/C Major	V/G Major	G Major	B♭ Major
CELESTE #1: *It's hot up here.* YVONNE: *It's hot and it's monotonous.*	**ALL: *Well, there are worse things…***	*You never get* *A breeze up here….*	*Perspectives don't* *Make sense up here…*

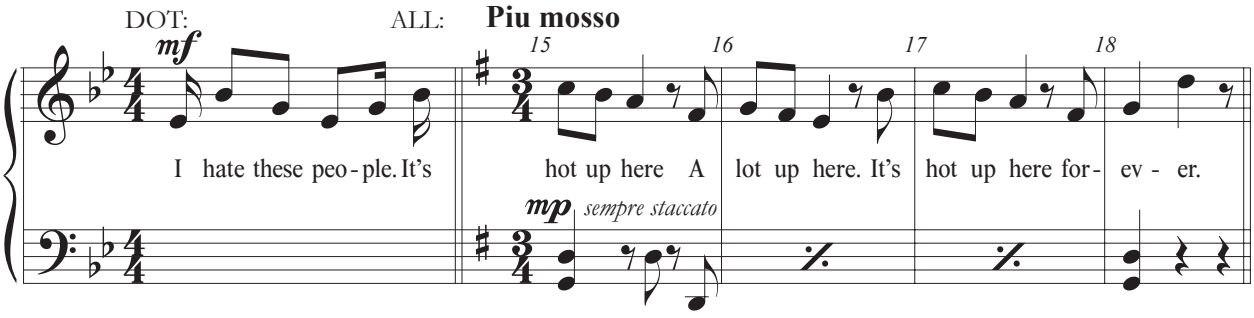
Example 4.40. “It’s Hot up Here” (#25): (a) Verse 1, (b) Verse 2, (c) Verse 3.



Example 4.41. Comparison of end rhymes in Verse 1 of “Sunday in the Park” (Dot, left) and Verse 1 of “It’s Hot up Here” (Ensemble, right).

Head (m. 4)	Dead (m. 6)	Monotonous (m. 2)	Forgotten us (m. 7)	A lot on us (m. 10)
Pinch (m. 10)	Inch (m. 12)	Complaining (m. 13)	Raining (m. 14)	
Zoo (m. 13)	Who (m. 15)			

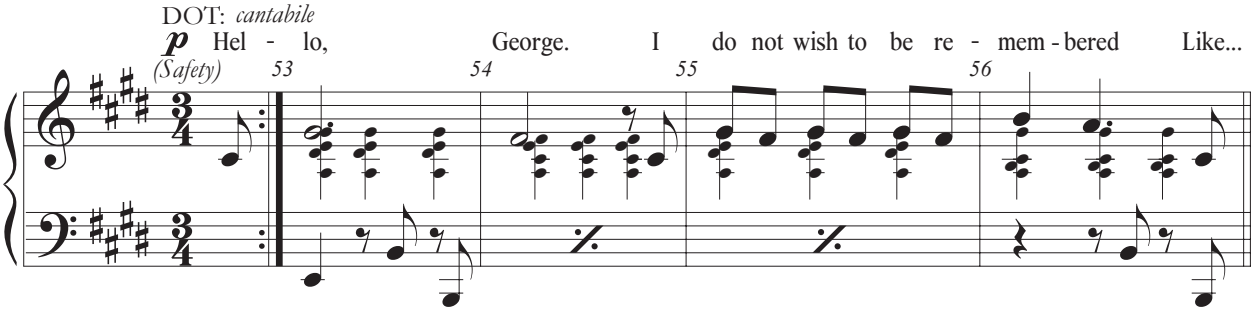
Example 4.42. "It's Hot up Here," Module 1: End of verse into chorus.



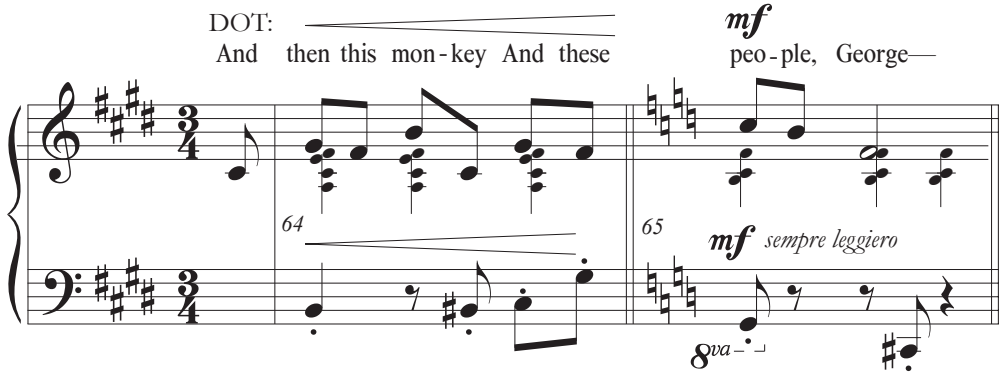
By the time Dot's Reverie begins, Sondheim has modulated twice more, as shown above: to C Major for the verse of Module 2; and then to E Major for the chorus. Dot's Reverie (see Ex. 4.43) begins a tritone away from the opening key—again coincidentally, the same key that opens "Sunday in the Park." It is not quite a reprise of the first Reverie motive; associations to multiple songs are equally strong. Moreover, the bass rests unambiguously on tonic, and the melody beyond the opening three notes is new. At its conclusion, Dot's solo swiftly modulates down by Major Third, back to **V**/C Major (see Ex. 4.44). This is Dot's final extended utterance before "Move On"; reflecting the eternity of the scenario, Sondheim stays on the dominant for sixteen measures without Dot ever resolving as the dynamic grows progressively quieter.

Her serenity is short-lived. In Module 3, the figures begin to overlap; they collapse into unison at m. 90, the first measure of Ex. 4.45. The precise start of the *reprising* passage is ambiguous: as with the verses, the harmonic language immediately recalls "Sunday in the Park"; but the melodic reprise only begins at "God…" in the middle of m. 91. And unlike the source song, the reprising chorus aligns with a key change from CM to GM at m. 94. The tonal disparity arises in the refrain of the title song: when Dot "resolves" to E Major and F Major, Sondheim immediately recontextualizes the harmony as a suspended dominant to **IV** (see Ex. 4.27, above). In the reprising passage, then, the stepwise ascent to m. 92 resolves to C Major—**IV** of the key to which Sondheim is about to modulate two measures later.

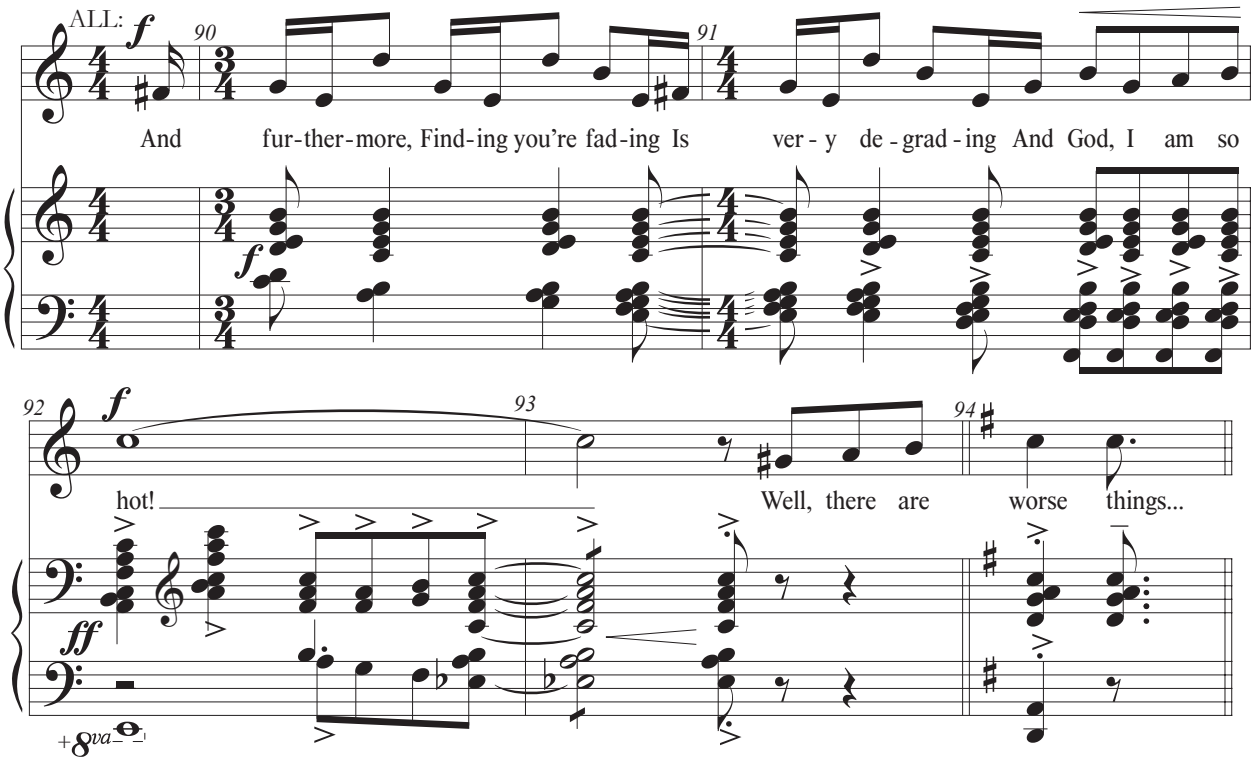
Example 4.43. “It’s Hot up Here”: Bridge.



Example 4.44. “It’s Hot up Here,” bridge: Modulation back to C Major.



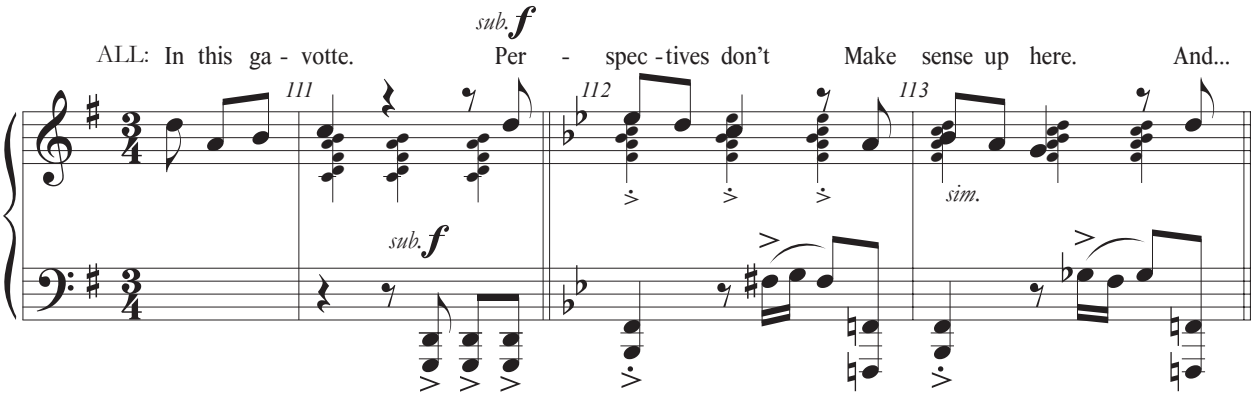
Example 4.45. “It’s Hot up Here”: Reprise of “Sunday in the Park” chorus.



The reprise turns into a rapid-fire lament of everything wrong in the painting: they're "listening to drivel"; their "glasses have been stolen"; a "baby has no diapers." Before derailing completely, the reprise swerves to Dot singing "And I hate these people," repeating her refrain from Verse 1 (see Ex. 4.42, above)—once again, the seam of the reprising passage does not neatly align with a phrase boundary. In the final chorus, Sondheim modulates up one more time, to B♭M (see Ex. 4.46).[13] The lower voices of the accompaniment begin to resemble the chorus accompaniment in "Sunday in the Park," linking Dot's aggravation at George to the character's aggravation at the spectators—the audience.

In contrast to "Louis," Sondheim prepares the melodic reprise in "Hot" carefully. But the large-scale reprise in each vivifies the reminiscences that have run throughout each number. The result, for both songs, is cathartic: we are hinting at the parallel between two numbers, until it finally arrives. While the Act Two opening is an obvious parallel to "Sunday in the Park," considering "Louis" from a similar perspective invites a reconsideration of the comedy in both numbers. In Dot's solo about her new lover, her attempts to forget her old one fall flat; in an ensemble number about being stuck in one place, the structure is fluid and bewildering.

Example 4.46. "It's Hot up Here": Modulation back to B♭ Major in final chorus.



[13] The lyric "Perspectives don't make sense up here" coincides with the four-key palindrome completing—well surpassing the "palindromic" structure of a typical ternary form.

Variation 3: Telescopes

The beginning of Act Two occupies a strange dramaturgical space within the musical. It provides an alternate, ironic ending to the Act One arc. After the subjects of George's painting have erupt in "Chaos" (#23), the park now a site of resentment and bitterness, the completion of the painting halts everyone onstage. With George's help, they slowly move into place during the transcendent finale, "Sunday" (#24).

In "It's Hot up Here," though, we learn how old grudges have not resolved. The figures then turn to the audience and recite "Eulogies" (#26) for Seurat; and leave the stage, only to return several minutes later as their 1984 counterparts. Throughout Act Two we see the younger George reckon with this lineage. We do not see nearly as much of the other characters in George's orbit as we did the Act One figures. The gallery scene (beginning with the "Chromolume No. 7," #s 27–28; culminating with "Putting it Together," #s 29–29P; and ending with "Children and Art," #30, sung by Dot's daughter Marie) is the only time in which most of them appear. George's collaborator, an engineer named Dennis, is his sole companion to Paris when he makes the pilgrimage to Île de la Jatte. In the final two numbers of the musical, the century-old characters reappear to George: first Dot, in "Move On" (33); and then the ensemble, in the "Sunday" reprise (#34). While "Hot" seems, at first, to carry the story of Act One longer than expected, Sondheim and Lapine recall the sense of timelessness at the end of the musical.

The combined teleological heft of the Act One finale, "Putting it Together," and "Move On" is alluring. But I want to explore how, for the second and third of these, the concept of variation engages with musical and dramatic teleology. Each reprise is dense with types of musical recall; but each one also fundamentally alters the structure of its source. "Putting it Together" is, as Swayne notes, constructed as a "metaverse" and "metarefrain"[14]—in contrast to

[14] Swayne, *How Sondheim Found his Sound*, 223.

discrete vignettes throughout the park scene. And "Move On" turns the two-part structure of "We Do Not Belong Together"—an argument between George and Dot that ends with Dot's anguished solo—into a balanced duet. Neither of these are contractions; I am using the term "telescopes" for these variations to show how the continuous musical fabric allows Sondheim to invite surprising reinterpretations of the parallel scenes in Act One. While "Move On" is the culmination of the 1884 love story, comparing it with "Putting it Together" clarifies the role that the younger George's tribulations play.

Park Scene → "Putting it Together" (Gallery Scene)

Table 4.7 provides an overview of the 1984 gallery scene. Its design is related to that of the 1884 park scene, outlined in Table 4.2 above, through complementary criteria. I offer that it is more useful to organize the structure of the park scene by *character*, highlighting comparisons between each individual song form. In "The Day Off," which comprises a majority of this scene, each vignette uses Refrains A and B differently; and each one also introduces new thematic material. Both Dot and George's songs are also new to the scene—save for the patchwork introduction to "Finishing the Hat." And while George is at the park, we see two more scenes take place, which frame "The Day Off" and "Everybody Loves Louis." The first is between the variety of figures that end up singing in the vignettes; the second is between two American tourists—who will eventually bring Dot to America with her daughter, Marie.

By contrast, I have organized the structure of the gallery scene by *song form*, highlighting comparisons between each of George's interactions. In "Putting it Together," a significant amount of the scene consists of George singing alone; but these passages are interspersed with turns to the ensemble. Across the entire number, a single motto—"Art isn't easy"—returns in three different formal contexts: first as an ensemble refrain (in **Gossip**), then as a **pre-chorus**

Table 4.7. Overview of the Gallery Scene (#s 29–29P).

29. Part I
Cocktail Music #1
E♭ Major

——**GOSSIP**——
29A. Part II
Verse A (Harriet/Billy)
E♭ Major→C Major

29B. Part III
Verse A (Greenberg/Redmond)
C Major→A Major

29C. Part IV
Verse B (Naomi/Betty/Alex)
A Major→~~F♯ Major~~

29D. Part V
Tutti **Refrain**: "Art isn't easy"
F Major!→D Major

——**VERSE 1**——
29E. Part VI
Horn call; "All right, George"
→E♭ Major

m. 11
Diatonic "Working" motive

29F. Part VII
Cocktail Music #2

——**VERSE 2**——
29G. Part VIII
"Say 'cheese', George."

m. 10
Diatonic "Working" motive

29H. Part IX
Cocktail Music #3
→E Major

——**PRE-CHORUS**——
29I. Part X
m. a
Instrumental intro and "Art isn't easy"
E Major→G♭ Major!

——**CHORUS 1**——
m. 18 thru *29J. Part XI*
Vamp: arpeggiation from diatonic "Working" motive
G♭ Major

m. 1a
"Bit, by bit…"

m. 23
"Ounce, by ounce…"

m. 52 thru *29K. Part XII*
Vamp

——**CHORUS 2**——
m. 24a
"Link, by link…"

m. 44
Release: "Art isn't easy"

m. 56
Dominant lock

——**REFRAIN [!]**——
29L. Part XIII
Tutti "Art isn't easy"
G♭ Major→E♭ Major?

29M. Part XIV
Cocktail Music #4
G♭ Major

——**CHORUS 3**——
29N. Part XV
m. 1
Vamp and "Dot by dot…"

——**DENNIS [!]**——
m. 28a
Cocktail music

——**PRE-CHORUS**——
m. 29 thru *29O. Part XVI*
Vamp and "Art isn't easy"
E Major

——**CHORUS 3.5**——
m. 3
Release: "Art isn't easy"

m. 16
Dominant lock

——**BLAIR [!!]**——
29P. Part XVII
m. 1
Pre-chorus stasis

——**VERSE 3&3.5**——
m. 16
"Be nice, George"
G♭ Major
**Trails off, without resolution*

m. 30
Vamp and "Be new, George"
G♭ Major→A♭ Major

——**CHORUS 4**——
m. 50
"Bit by bit…"
Ab Major

m. 62
Tutti dominant lock

m. 97
Final cadence: "Art isn't easy"

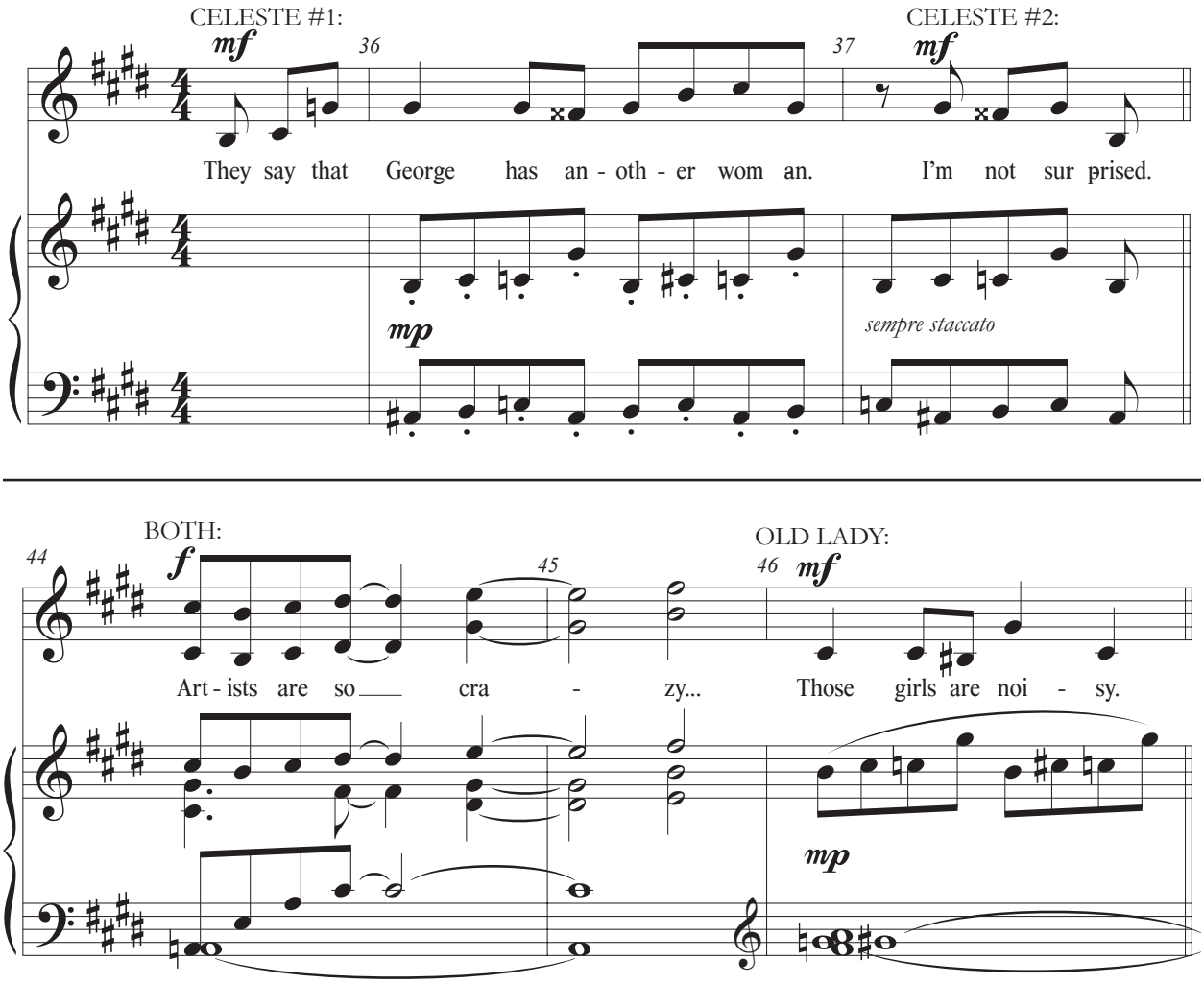
and a release/bridge (in **Chorus 2**), both of which George sings alone. As George oscillates between singing at the audience and schmoozing with the gallery attendants—he never sings with the other characters until the final cadence—these formal reinterpretations dramatically recharge the refrain's pithy lyrics.

The park scene moves in fits and starts (especially compared to the whirlwind gallery scene). As previewed above in the overview of Spot and Fifi's duet in Part I of "The Day Off" (#12), Sondheim avoids the monotony of introducing every subject's inner life by shifting from one to the next with surprising configurations and segues. Starting with the "Gossip Sequence" (#10), as the Celestes put the near-ubiquitous astonishment at George's eccentricities and faults to song, their closing refrain cuts abruptly to the Old Lady and Nurse (see Ex. 4.47). This type of transition pervades the scene as George sketches: nearly every vignette ends with an unconvincing cadence, followed by an unpredictable key change.[15]

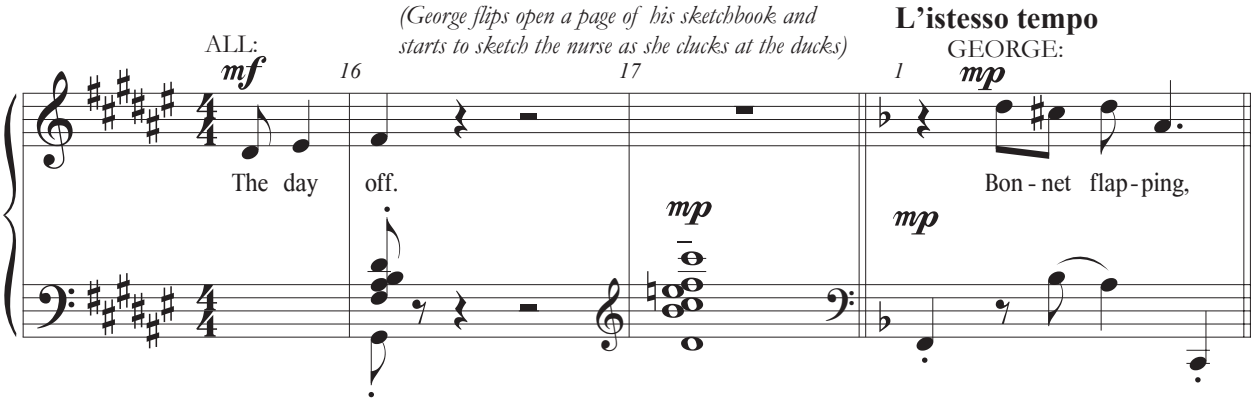
Ex. 4.48 exemplifies how Sondheim handles the rest of the transitions from one figure to the next within "The Day Off." When the ensemble approximates an authentic cadence at the end of Part II, above an unresolved bass, Sondheim is signaling the shift of focus from Spot and Fifi to the humans onstage. He confirms the precision of this focus with a stepwise modulation down from F♯ Major to F. As George begins to sketch the Nurse in Part III, he starts by singing alone once again—but following another abrupt key change to D Major, the two of them begin singing in unison at m. 9. While stories unfold—the Nurse is eyeing Franz, with whom she is having an affair—George is simultaneously crafting his own impression of each subject's motivations and relationships. In essence, Sondheim is setting to lyrics the thought experiment of Lapine's fictionalizations.

[15] Sondheim's one "optional ending" in this scene is in the final measures of #12—Spot and Fifi's duet. It provides room for an applause break, and/or a moment of respite for George after he has spoken and sung in two different canine registers.

Example 4.47. “Gossip Sequence” (#10): Start of chorus (above); and refrain/motto and sudden segue (below).

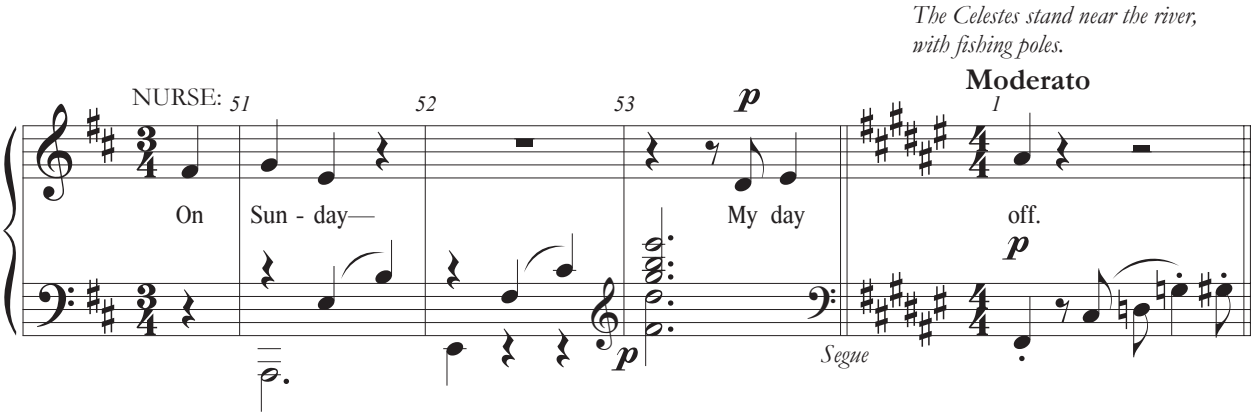


Example 4.48. “Day Off II–III”: Ensemble “cadence” and segue/downward modulation.

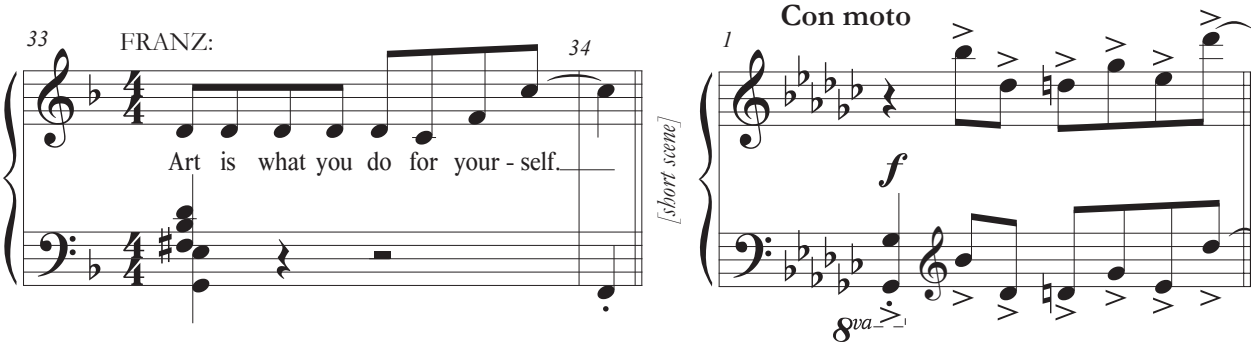


These transitions continue throughout the rest of the number: Ex. 4.49 shows the modulation *back* to F♯M at the Nurse's cadence. Ex. 4.50 shows Franz's open-ended leap on an IAC in FM; after a short scene between Jules and George, the Boatman's solo, set a half step higher than Franz's solo, roars in. When the Boatman descends to a low G♭, there is no time to register the unsupported authentic cadence before the next all-ensemble refrain begins (see Ex. 4.51). The refrain in Part VII is the first sixteen-bar version; Sondheim develops the phrase further than previous iterations (see Ex. 4.52), offering the promise of a cadence on tonic before Dot's disruption at the start of "Everybody Loves Louis" (see Ex. 4.34, above). Finally, as Sondheim prepares George's closing solo, the quartet between the Celestes and the Soldiers fades on an authentic cadence in E♭M, before a segue to the reprising passage of "Finishing the Hat" (see Ex. 4.53).

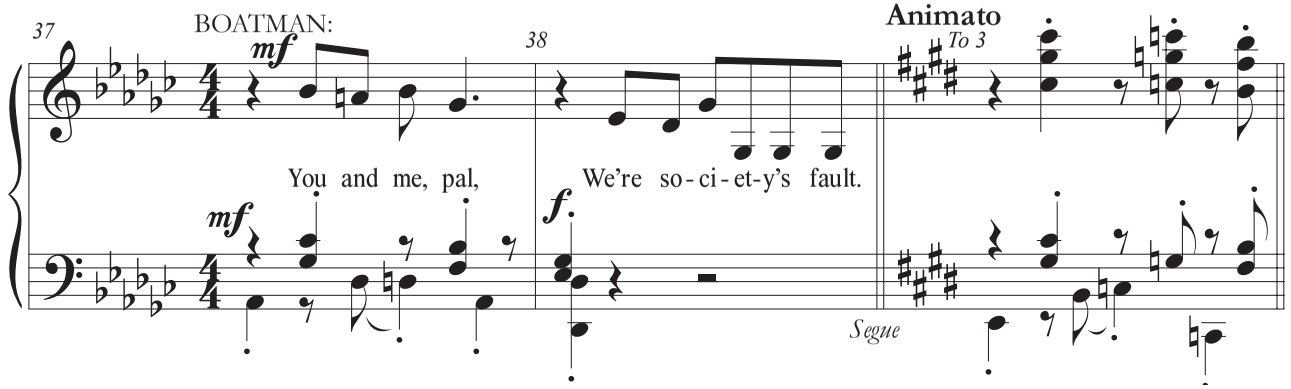
Example 4.49. "Day Off III–IV": Modulation out of Nurse's solo.



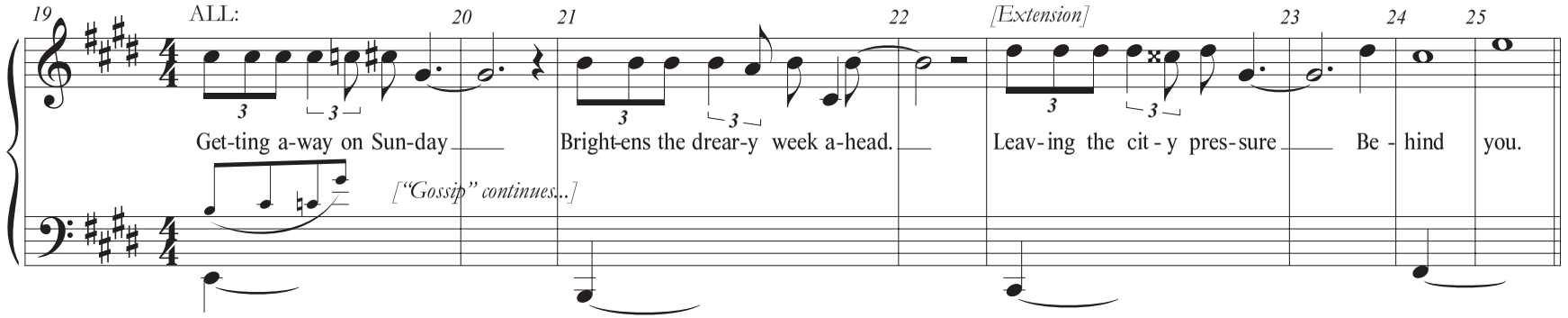
Example 4.50. "Day Off V–VI": Modulation out of Franz and Frieda's duet to Boatman.



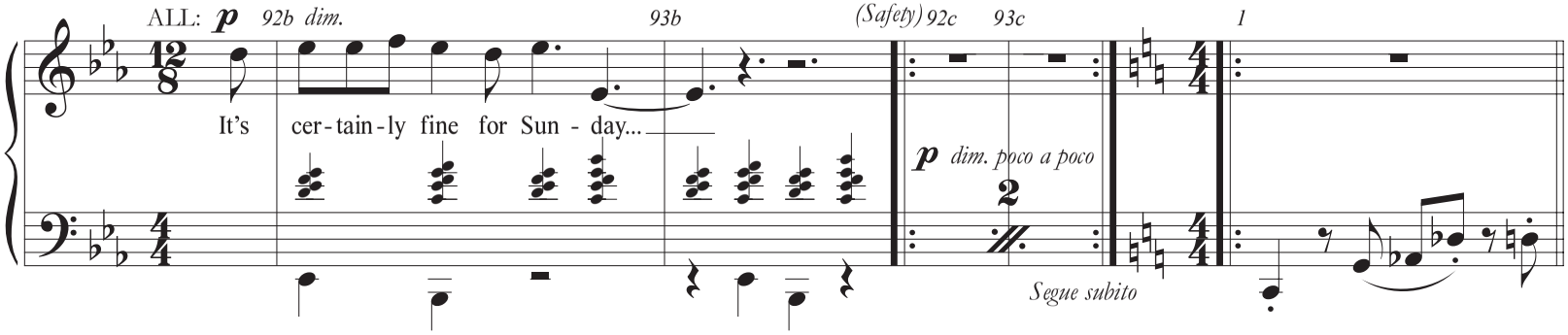
Example 4.51. “Day Off VI–VII”: Modulation from Boatman’s solo to ensemble Refrain B.



Example 4.52. “Day Off VII”: Phrase continuation (second system) in Refrain B.



Example 4.53. “The One on the Left” (#14): Transition out of Soldiers’ and Celestes’ exit to introduction of “Finishing the Hat.”



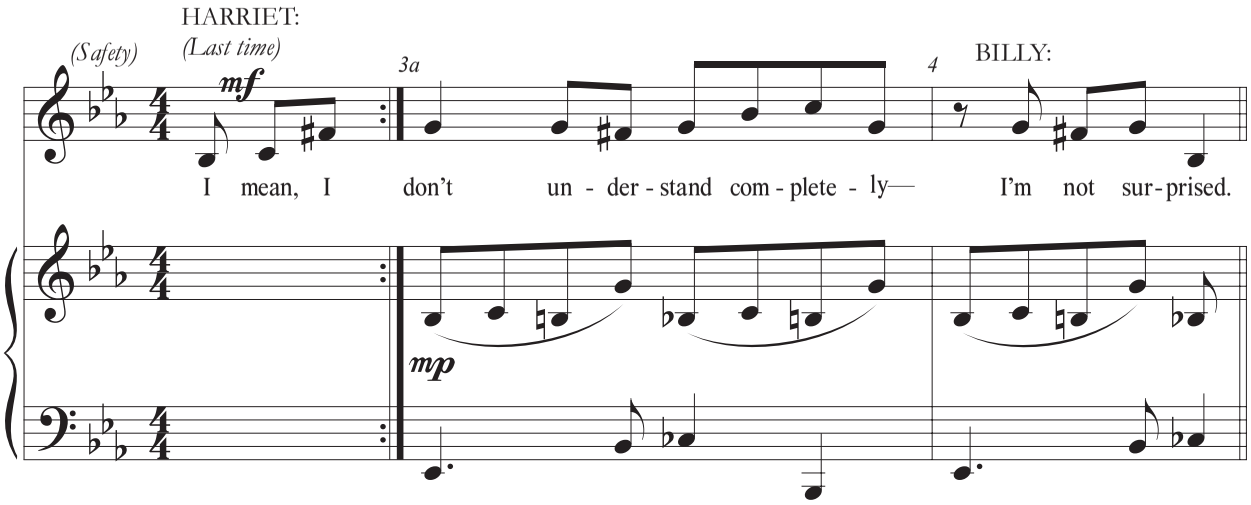
Throughout the park scene, George has sung in six vignettes, and the variety of musical transitions correspond to the variety between each scenario. After George shifts from Spot and Fifi to the Nurse, he then sings the beginning of *both* Franz and Frieda's melodies; when he joins the Boatman, George is paradoxically imitating the Boatman's direct address of *him*; and given that one of the soldiers is a cardboard cutout, George's voice completes the ensemble in "The One on the Left."

In "Putting it Together," we see another attempt at artistic control. The gallery scene takes place in front of Seurat's painting; the playing space, then, is severely limited in depth. As investors, administrators, friends, and critics begin conversing with George, he raises cutouts of himself out of the ground. As Swayne notes, when the younger George sings "It's time to get to work" in Part VI (#29E) he is singing about fundraising—and the cutouts reflect the complex and never-ending tasks involved. While Seurat's focus leads him to conflate observation and depiction of the world around him—most visibly in the cutout of the Soldier—the younger George's focus is on himself.

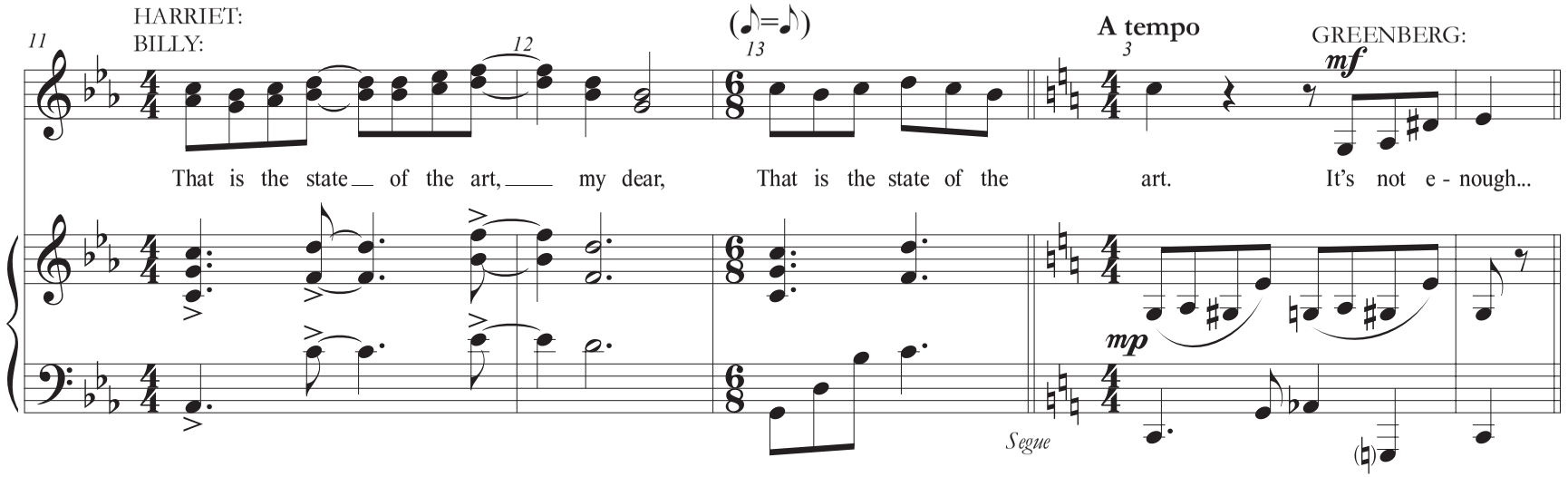
The scene begins with an immediate parallel to "The Day Off" in the reprise of the Celestes' "Gossip" melody (see Ex. 4.54). But where the original pair sings "Artists are so crazy," board member Harriet and her guest Billy couch their opinion with the motto: "That is the state of the art" (see Ex. 4.55). The "Gossip" melody then repeats between the museum administrators Greenberg and Redmond in #29B; and then it gives way to Franz and Frieda's contentious verse in "The Day Off," as composer Naomi and artists Betty and Alex spar over George's reputation (see Ex. 4.56a). Each group finds new ways to avoid expressing an evaluative opinion about George's Chromolume—and modern art more broadly.[16]

[16] The filmed Original Broadway Cast performance appears to depict a laser light show emanating from an orb atop a monolith; in the Hudson Theatre 2017 production, individual lights descended in waves of patterns from the ceiling.

Example 4.54. “Putting it Together (Part II)”: “Gossip” reprise.

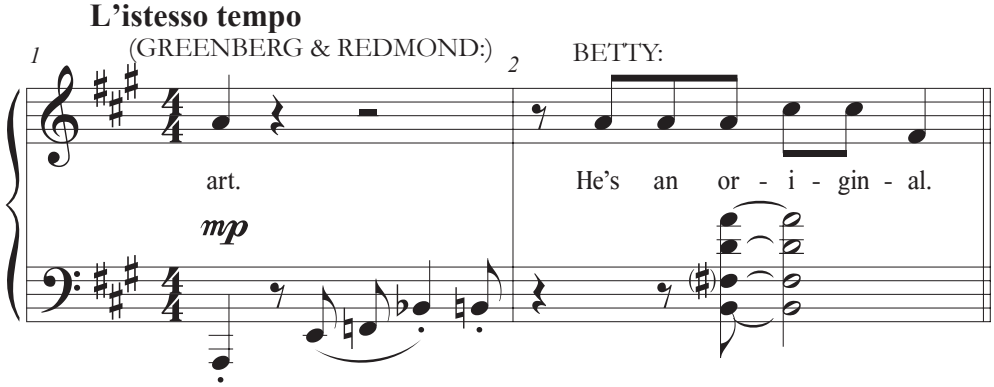


Example 4.55. “Putting it Together II–III”: “Gossip” cadence.

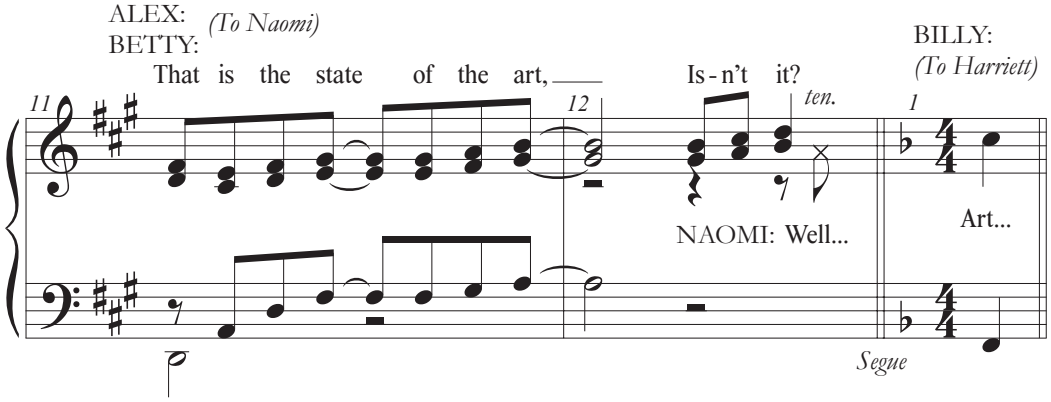


Example 4.56. "Putting it Together IV–V."

(a) Verse B (Tune from Franz/Frieda verse in "Day Off V").



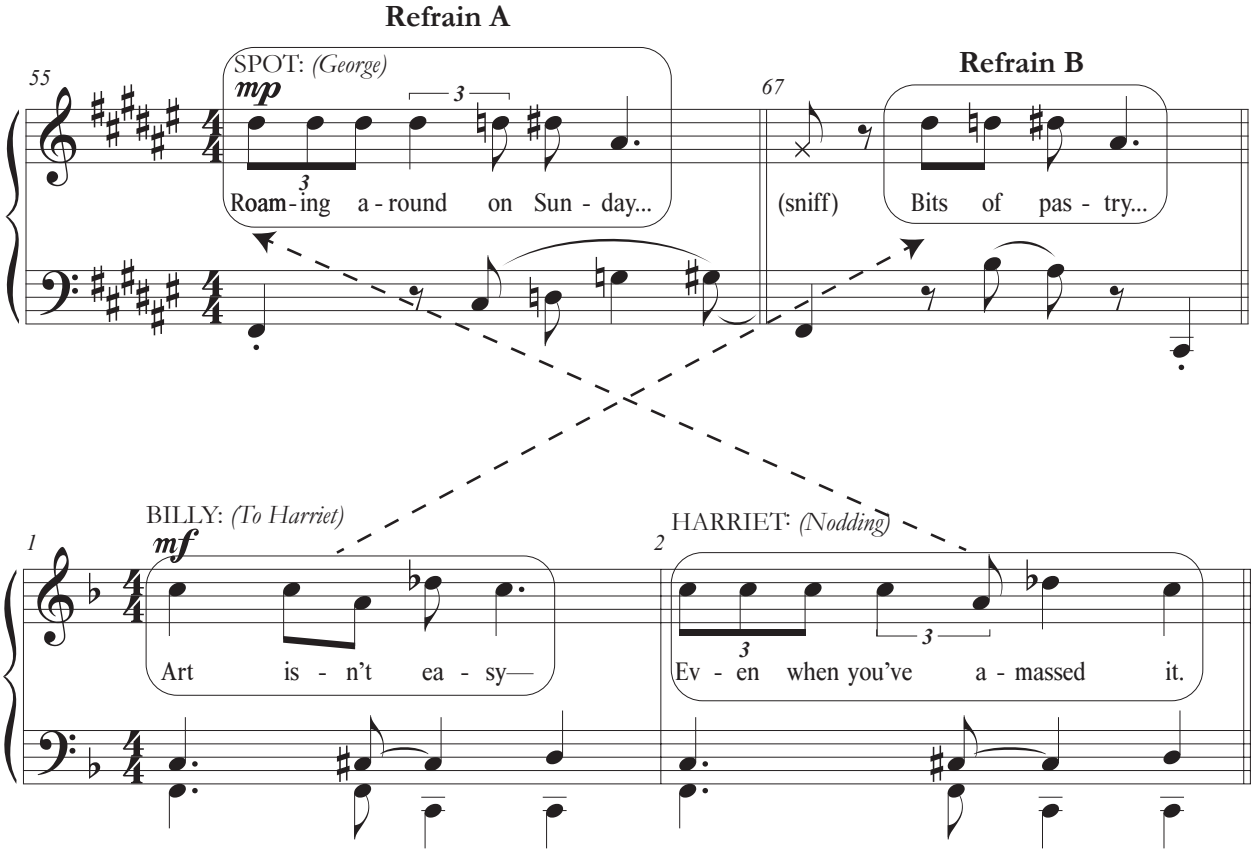
(b) Half cadence and pattern-breaking M3 modulation.



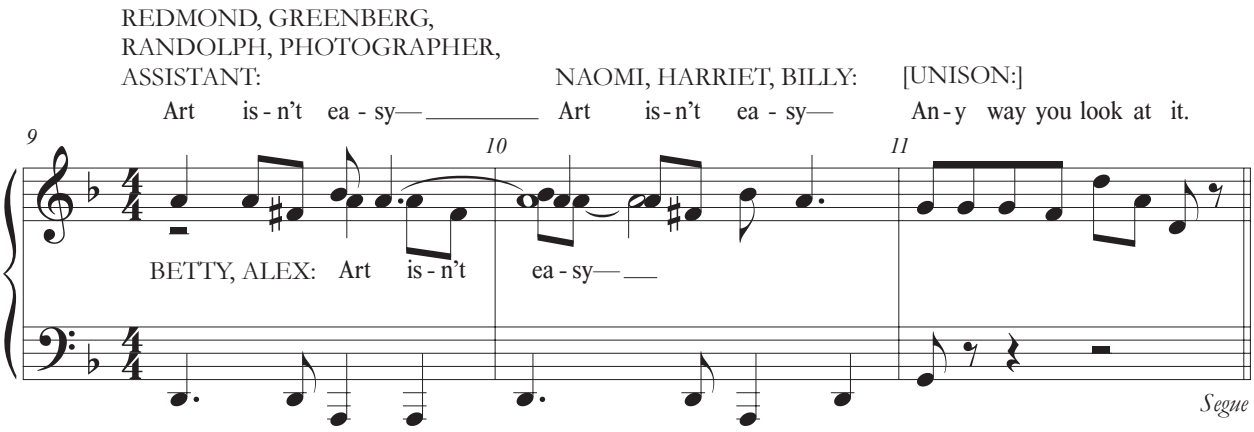
Sondheim sets this equivocation tonally. First, each group shares the new refrain, which reaches a cadence on **vi**; then, Sondheim then modulates to the parallel major of **vi**. The trio breaks this pattern with Betty and Alex landing on a half cadence; when all seven of the singers thus far begin "Art isn't easy" in #29D (see Ex. 4.56b), they overshoot the descending minor thirds cycle of keys by half step.[17] The call-and-response of the refrain in Part V shares elements with both Refrain A and Refrain B from "The Day Off" (see Ex. 4.57); and like the source refrains, the reprise fails to reach a definitive cadence (see Ex. 4.58). Once George begins singing in Part VI, this refrain returns repeatedly, and even overlaps with the Reverie motive.

[17] Swayne interprets George's chorus (Part XI), in G♭ Major, as completing this cycle.

Example 4.57. Comparison of refrains in "The Day Off" (above) and "Putting it Together" (below).



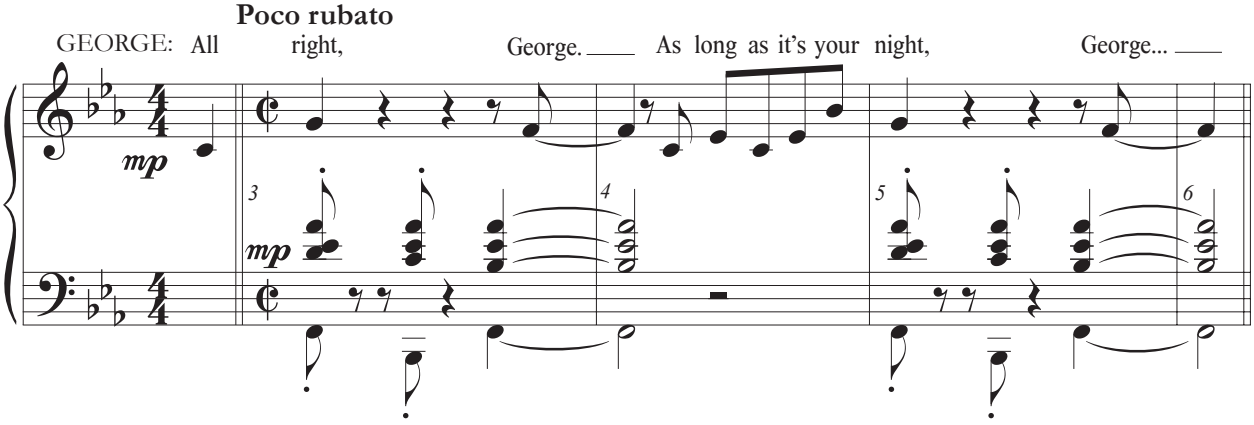
Example 4.58. "Putting it Together V": "Gossip" refrain and cadence.



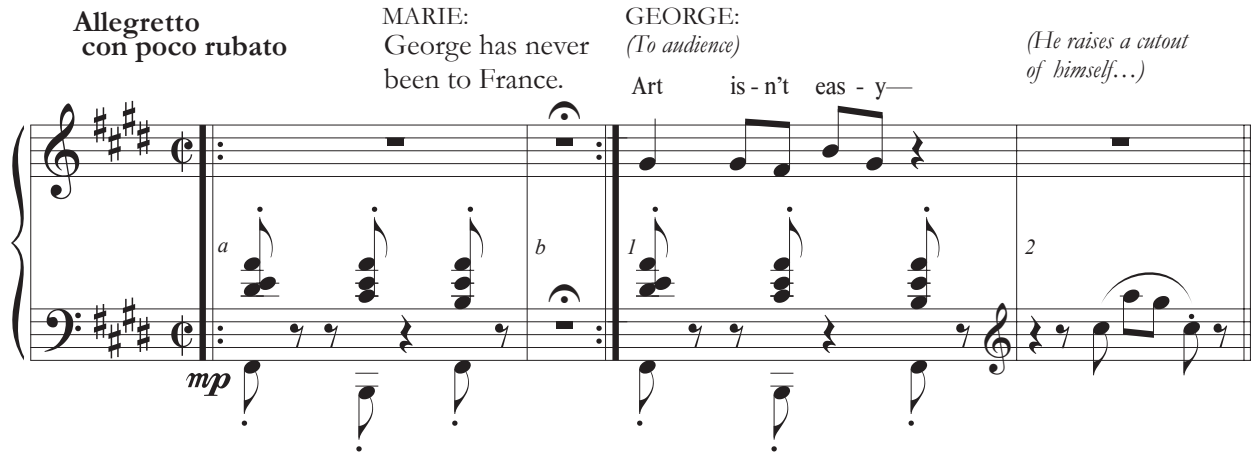
George enters the gallery to the same horn call that prepared his solo refrain in "The Day Off"; as Ex. 4.59 shows, George's first melody is a *staccato* variation of the Reverie over dominant harmonies. Like Dot's disruption at the start of "Everybody Loves Louis," George's

vocal entrance halts the action: all the other characters onstage freeze until his authentic cadence in m. 11. In contrast to the verses, George's pre-chorus takes place while he is ensnared in conversation. The accompaniment from the *staccato* Reverie returns in Part X—but Sondheim refashions the refrain so that it, too, is faster and fragmented (see Ex. 4.60).[18]

Example 4.59. "Putting it Together VI": George's entrance at Verse 1.



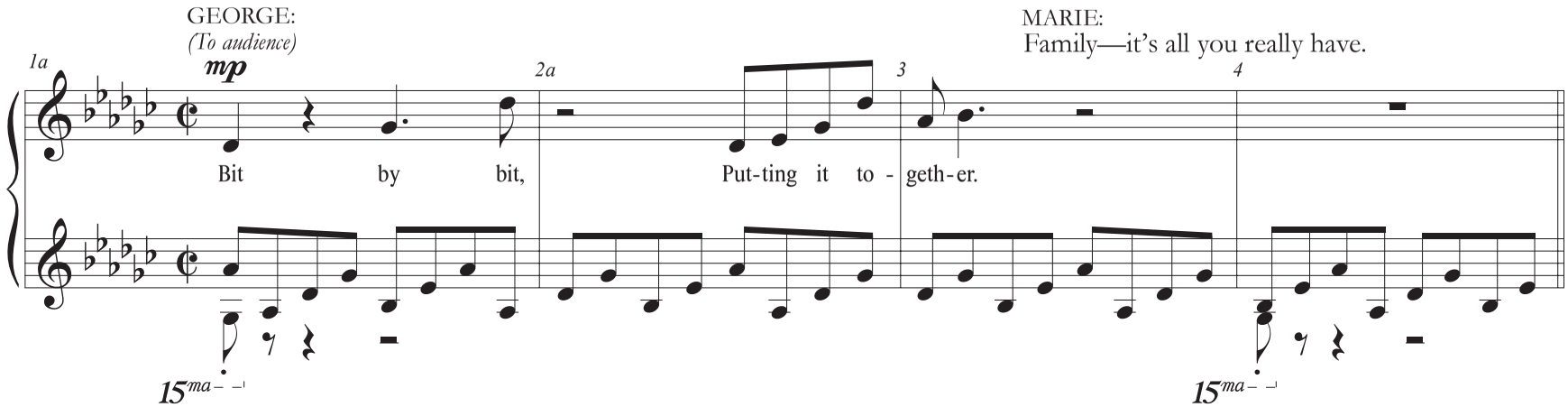
Example 4.60. "Putting it Together X": George's pre-chorus.



[18] Swayne notes that in the pre-chorus, George begins "Art isn't easy" on $\hat{6}$, which is a trickier pitch to begin on than $\hat{5}$ in the refrain. To further complicate the entrance, the refrain begins on tonic; the pre-chorus, on dominant. *How Sondheim Found His Sound*, 239.

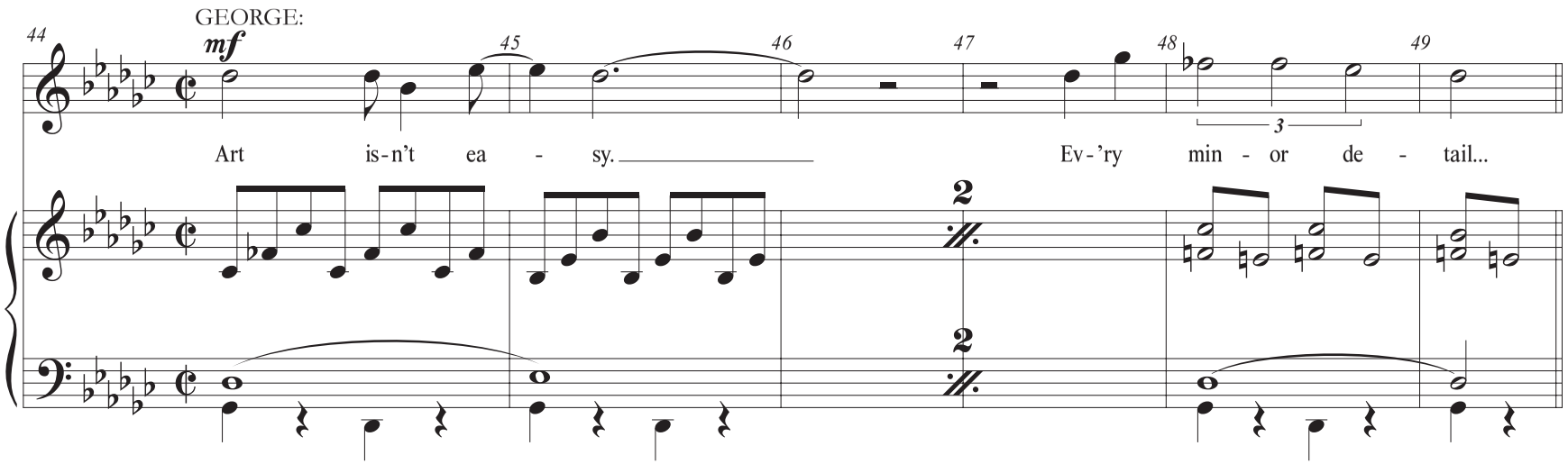
The eponymous Chorus, which only George sings, also recalls a song from the park scene—"Finishing the Hat" (see Ex. 4.61).[19] The next two times we hear "Art isn't easy," it follows George speaking with Redmond, a prospective curator. With his goal in sight, the release in Part XII soars (see Ex. 4.62); rather than repeating the opening gesture, though, the release goes in a different direction starting at m. 47, and George fixates, over a dominant lock, on "cocktail conversation" as a necessary evil. George never reaches a resolution; instead, during Part XIII, the refrain returns in its original call-and-response form (see Ex. 4.63). After George's anxious repetitions, Sondheim presents the comfortably loud "Art isn't easy" as an ironic summation of George's private rant.

Example 4.61. "Putting it Together XI": George's chorus, recalling "Finishing the Hat."

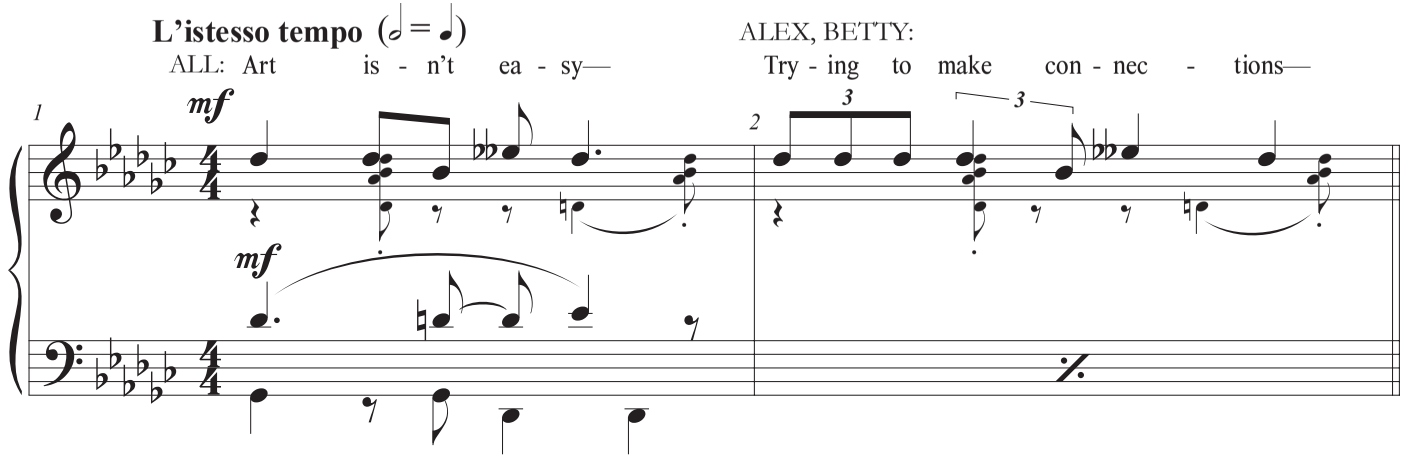


[19] According to Sondheim, Mandy Patinkin, who originated the role of George, was unaware that the two melodies bore a resemblance more than a year into the run of the musical. In Patinkin's defense, the motto of "Finishing the Hat" comes at the *start* of a phrase, as opposed to the *middle*; and the melody of the Act One solo ends with $\hat{3}$ on the downbeat, while the melody of the Act Two solo lands on $\hat{\mathbf{2}}$ at the downbeat and ascends to $\hat{3}$ in the following eighth note.

Example 4.62. “Putting it Together XII”: George’s release.

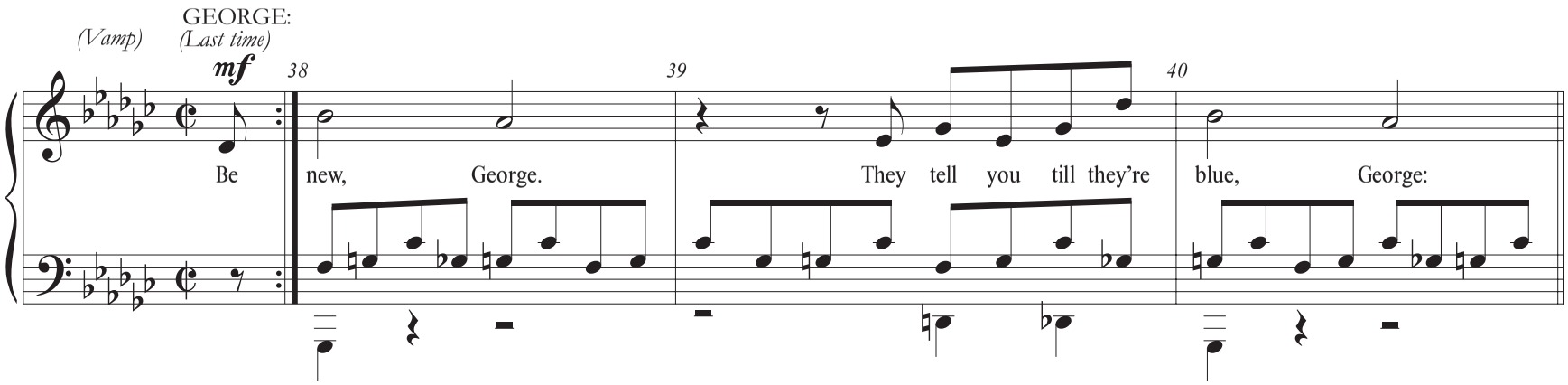


Example 4.63. “Putting it Together XIII”: Ensemble refrain.

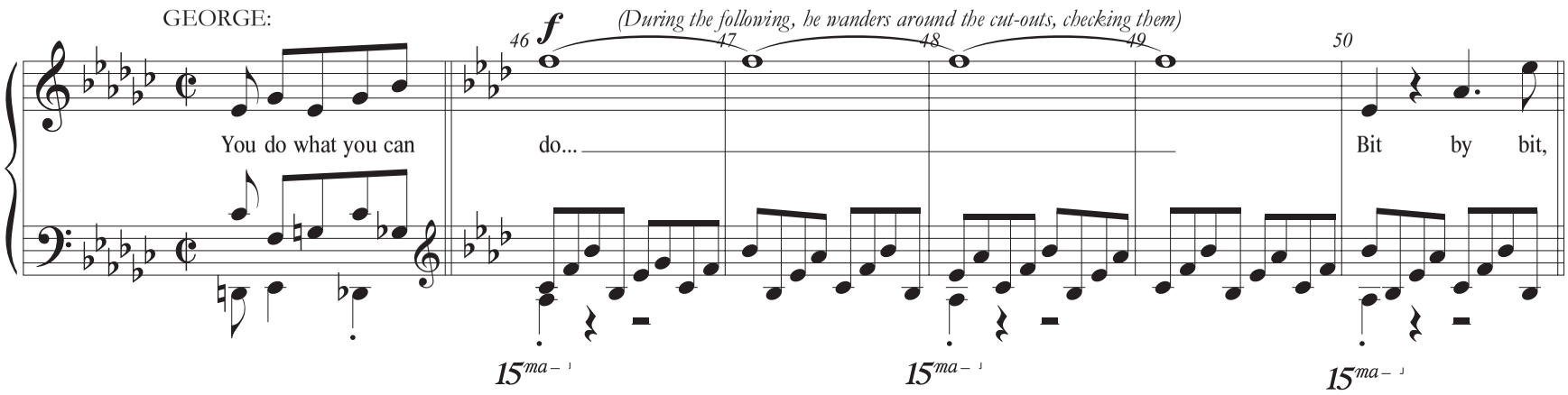


Through the rest of the number, we see the fragility of George's success—right when the pre-chorus and release subsume the chorus. Dennis, the engineer of George's Chromolume, announces he is quitting; the two of them have a curt conversation with Naomi, the composer of the music that accompanies George's visuals; in a tense conversation between Alex and Betty, George nearly gets into an argument with Alex, who keeps getting passed over by museums; and finally, Blair, a critic, urges George to seek new directions in his art—after he has made his seventh consecutive Chromolume. Despite the on-paper prospects of a new commission, George risks losing his collaborators, supporters, and credibility after this cocktail party. In the final verse-chorus module, Sondheim sets the Reverie to the rapid arpeggiation of the chorus—all while George realizes the incipient crisis (see Ex. 4.64). At the final chorus Sondheim pumps up the key by a step—but it arrives before the chorus itself begins (see Ex. 4.65). Surface-level excitement masks George at the precipice.

Example 4.64. "Putting it Together XVII": Final verse.



Example 4.65. "Putting it Together XVII": Stepwise modulation and start of final chorus.



In the park scene, the refrains of "The Day Off" are limited in scope, serving as the consistent themes that help an assortment of vignettes cohere. While the refrains share the unpredictable tonal design of surrounding numbers in the scene, they give way to Dot and George's solos by the end of the scene; at the start of "Finishing the Hat," Refrain B is a reminiscence. But in "Putting it Together," "Art isn't easy" is the only melody that George has in common with the rest of the ensemble; and it allows Sondheim to trace the artist's undoing.

"Belong" → "Move On"

In "Putting it Together" the 1984 characters are reprising the park scene—but ostensibly, none of the characters are recalling music that their counterparts sang a century earlier. In "Move On," by contrast, the boundary between explicit and implicit reprise is blurry. George travels to the island with Dennis, who has ultimately decided not to quit; Marie, whom he had hoped to bring, has died.

He opens the grammar book that Marie claimed was Dot's—her mother, and his great-grandmother, and begins reading ("Lesson No. 8," #32). When Dot appears before him, they address each other as if he and his great-grandfather were the same person:

DOT:
It is good to see you. Not that I ever forgot you, George. You gave me so much.

GEORGE:
What did I give you?

Sondheim generates "Move On" from the musical material of "We Do Not Belong Together"—as Housez notes, "the same group" of motives comprise each duet.[20] Indeed, she accurately critiques Sondheim's claim that the Act Two duet is a musical synthesis of the entire score.[21] What makes "Move On" such an effective climax is not its *comprehensive* recall and variation of every theme and motive throughout the musical; that assessment fits better for "Putting it Together." Rather, it is complete reworking of a single earlier song, recalling and shifting the function of every distinct melodic and harmonic idea—the only such case in *Sunday*'s score. When George and Dot sing in unison together at the end that "We have always belonged together," they are reconciling the past—and understanding each other's humanity.

This past comprises the tumultuous duet between Dot and the older George (see Table 4.8). In Act One, George does not ask her to stay; as he sings in "Finishing the Hat," he "always knew she would" leave him because of his inability to demonstrate affection. His Reverie, which begins as a response to Dot's verse, ends on an extended harmony over **ii** (see Ex. 4.66). As this harmony continues, George and Dot begin to overlap each other through the pre-chorus (see Ex. 4.67), just as they had in the introductory reprise of "Color and Light." As the score notes, in the second half of the pre-chorus (starting at m. 41), George "overrides" Dot's responses:

[20] Housez, "Becoming Stephen Sondheim," 346.

[21] Ibid., quoting: "When I got to 'Move On,' I thought, 'Okay, here's the culmination, what'll I do? I know, I'll take all the themes and put them together.' And that's what I did." Horowitz, *Sondheim on Music*, 94.

You will not accept who I am.
I am what I do!
Which you knew,
Which you always knew,
Which I thought you were a part of—!

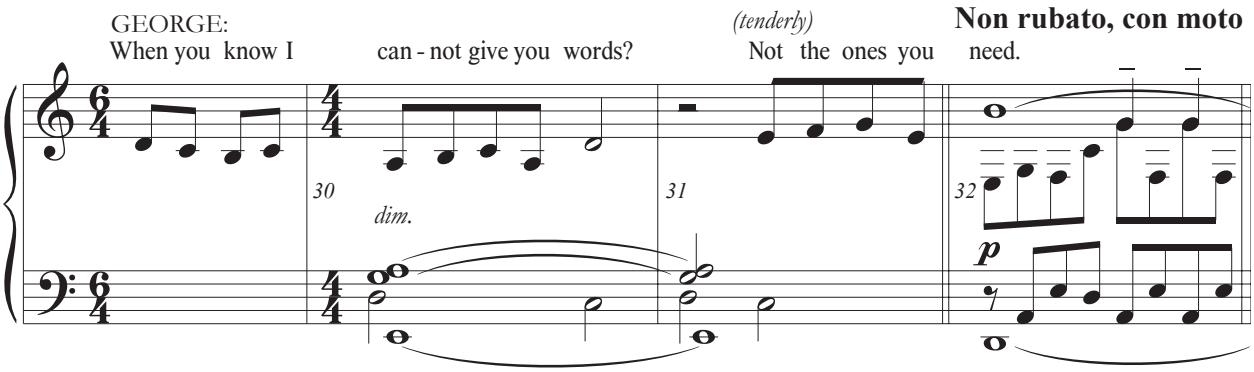
George's defensiveness summarizes the core problem: he sees Dot as part of what he does; the reverse does not hold true. Dot makes this plain in m. 50 with a new chorus (see Ex. 4.68); as the number turns into a solo, she sings the title phrase and variants through 16 of the final 41 measures (see Ex. 4.69). Her final cadence, shown in Ex. 4.70, prefigures the chorus of the Act Two duet.

Table 4.8. Form diagram for "We Do Not Belong Together."

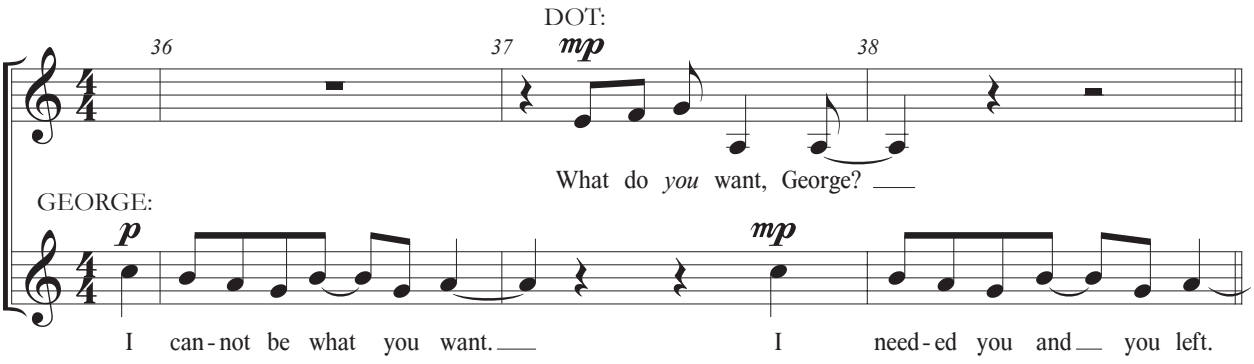
REPRISE Introduction (m. 1)	PLEA & RESPONSE Dot's verse (m. 16)	George's verse (m. 25)	FINAL ARGUMENT Pre-chorus (m. 32)
~V/C Major (elided IAC)	C Major	C Major	ii/C Major (elided IAC)
DOT: *What you care for is yourself…* **GEORGE: *I had thought you understood…***	DOT: *You could x`tell me not to go!*	GEORGE: *What I feel? You know exactly how I feel.*	GEORGE: *There's nothing to say…* DOT: *What do <u>you</u> want, George?*

CHORUS 1 A (m. 50)	A' (m. 53)	Refrain (m. 60)	B (m. 64)	CHORUS 2 A (m. 68)	A' (m. 72)	Refrain (m. 76)	A" (m. 80)
C Major (HC)			(I: IAC)	(I: HC)			(I: IAC)
DOT: *No,* *You are complete, George.* *You are your own.*	*You are complete, George.* *You all alone.*	*We do not belong together…*	*What made it so right together…*	*No one is you, George,* *There we agree.*	*No one is you, and* *No one can be*	*We do not belong together…*	*You have a mission…* *I have to move on.*

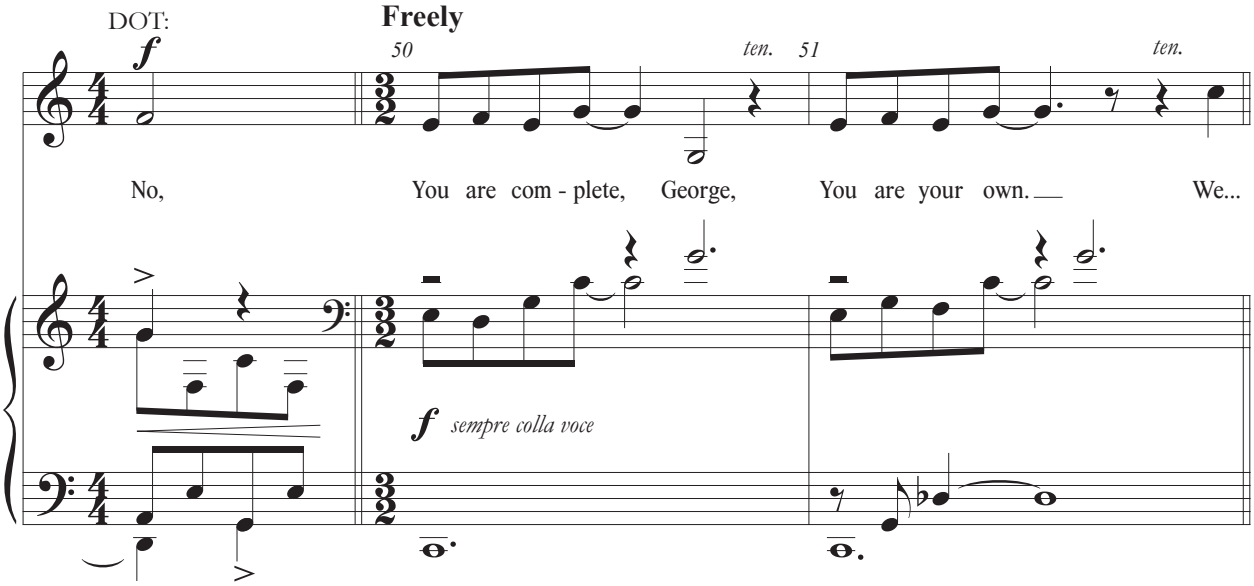
Example 4.66. “Belong”: End of Reverie into pre-chorus.



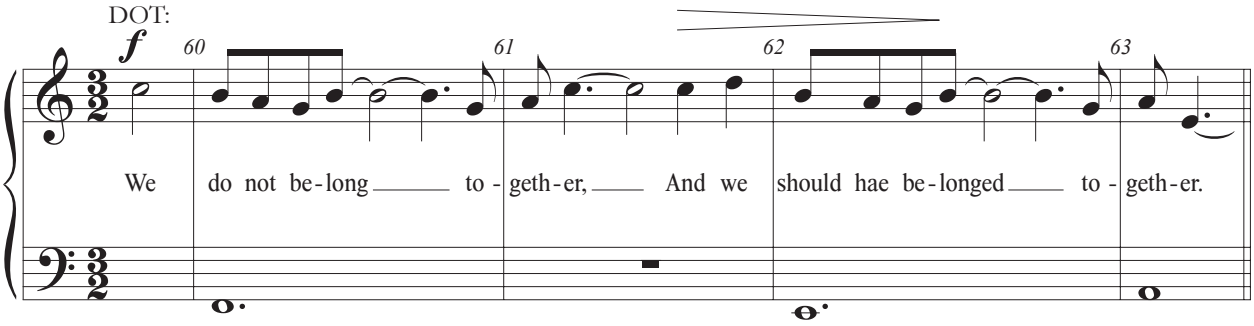
Example 4.67. “Belong”: Overlapping arguments.



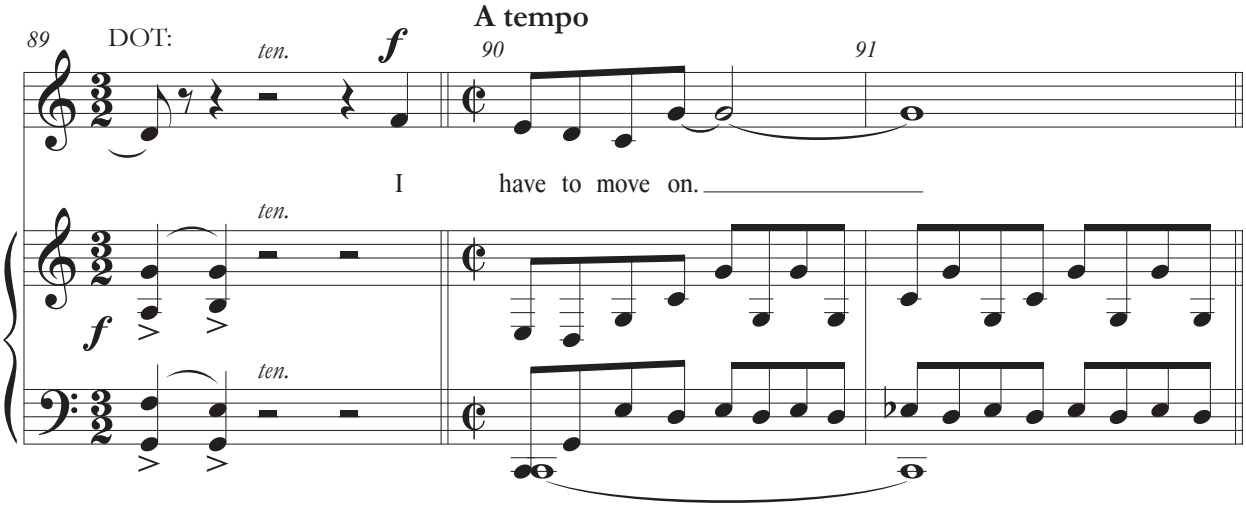
Example 4.68. “Belong”: Chorus 1.



Example 4.69. “Belong”: Refrain.



Example 4.70. “Belong”: Final cadence.



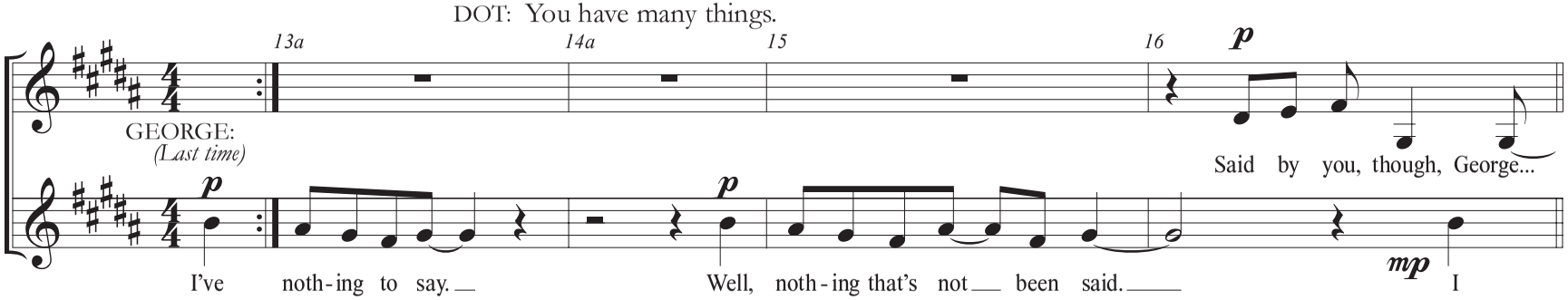
Nearly a century later, the auspices of romance evaporated, Dot and George try again. In Table 4.9, the formal sections from the source duet (in italics) are listed below how Sondheim has reworked them in the reprise (in bold). The first two sections—the introduction and first verse—recall the verse and pre-chorus of “Belong,” in order. The reprising passage sets up an argument as we heard in Act One, but the participants’ statuses have swapped. Over the extended **ii** sonority reprising “Belong”’s verse, George rambles about how he is personally and creatively lost; Dot's responses are brief, serene assurances (see Ex. 4.71). When Dot sings the title phrase at m. 27 (see Ex. 4.72), she truncates the final cadence of “Belong” to its first and last scale degrees. The tonic arrival at the chorus’s onset also resembles “Belong”: in the very last quarter note, Sondheim descends from **ii** to **V**, eliding the start of the chorus with an authentic cadence.

Table 4.9. Form diagram for "Move On."

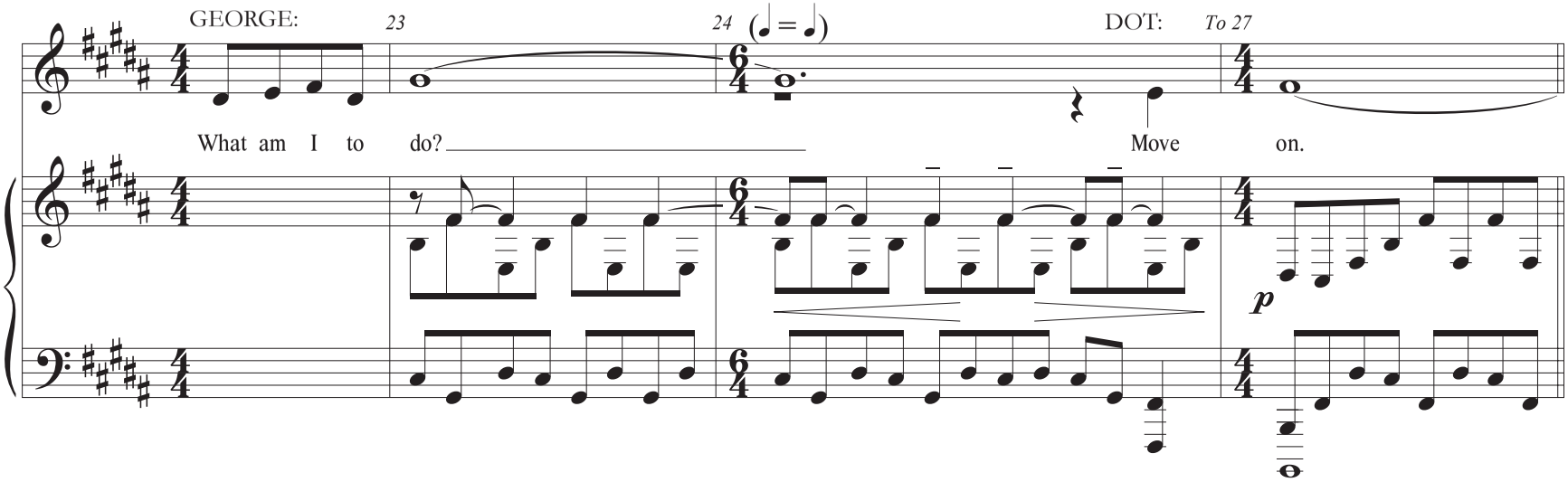
INTRO *VERSES* (m. 1)	**VERSE 1** *PRE-CHORUS* (m. 13)	CHORUS 1 A (m. 27)	A' (m. 43)	**BRIDGE 1** *VERSES* (m. 37)	**VERSE 2** *PRE-CH.*. ➔*Verses* (m. 61)
B Major	ii/B Major (elided IAC)	(I: IAC)	(I: IAC)	~	ii//B Major (elided IAC)
-underscore-	**GEORGE: *I've nothing to say.*** **DOT: *Said by you, though, George…***	DOT: *Move on. Stop worrying where you're going— Move on.*	*I chose and my world was shaken— So what?*	***Look at what you want, Not at where you are…***	**DOT: *Opened up my eyes…*** **GEORGE: *I want to move on.***

CHORUS 2 A (m. 87)	**BRIDGE 2A** *VERSES* (m. 103)	**BRIDGE 2B** *REPRISES* [!] (m. 111)	**CHORUS 3** *CHORUS* (m. 131)	**POSTLUDE** *VERSES* (m. 155)
(I: IAC)	~	~C Major [!] ➔ B Major (I: elided IAC)	B Major! (I: IAC)	(I: PC)
BOTH: *Move on…* DOT: *Stop worrying if your vision is new.*	**DOT: *Look at what you've done…*** **GEORGE: *…Something in the light…***	**DOT: *I would be so pleased…*** **GEORGE: *And the color of your hair…***	**DOT: *We've always belonged together!*** **GEORGE: *Moving on!***	**DOT:** ***Anything you do, Let it come from you…***

Example 4.71. "Move On": Verse 1.



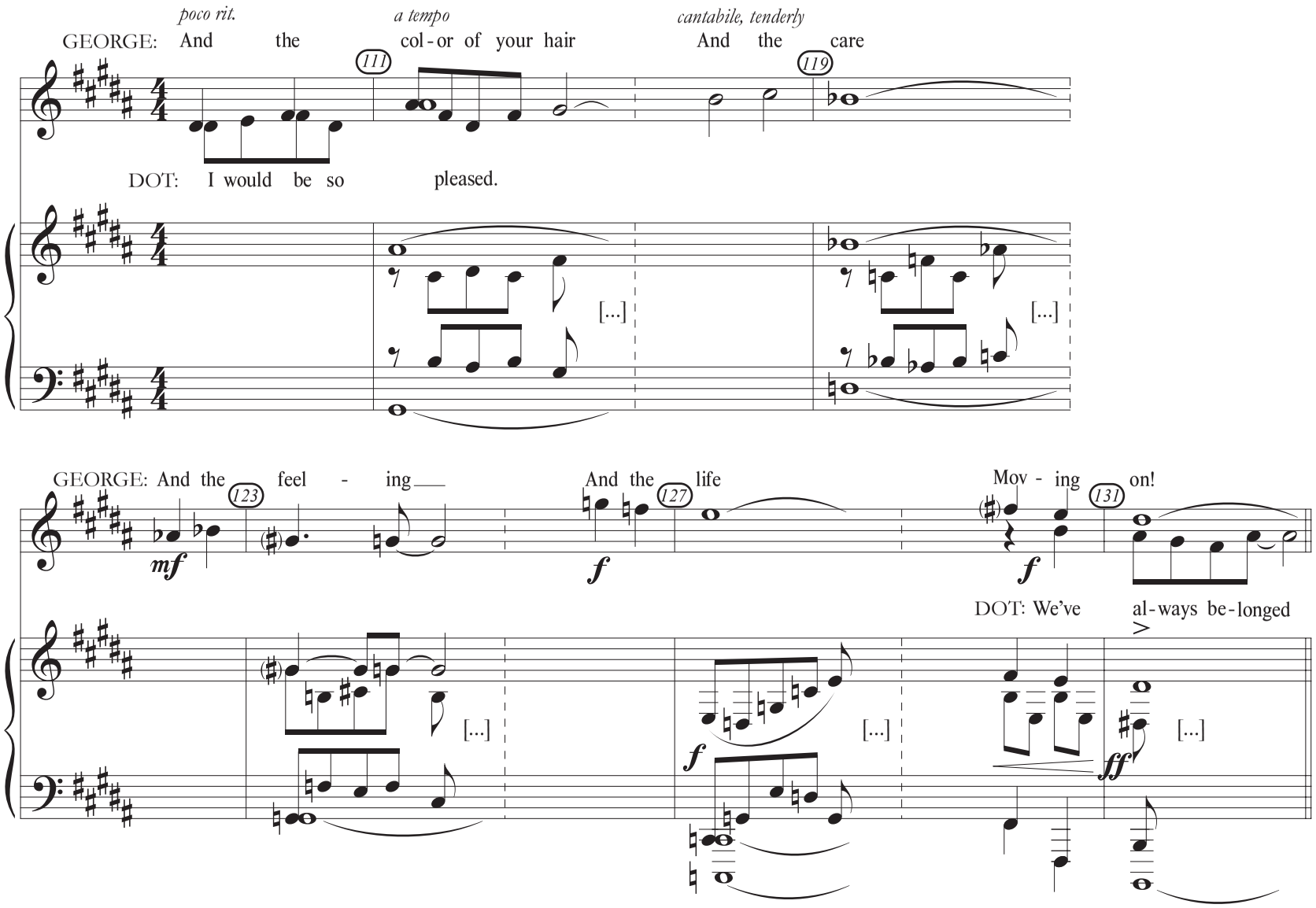
Example 4.72. "Move On": Verse 1 to Chorus 1.



After "Sunday in the Park," "Belong," and "It's Hot up Here," "Move On" is the fourth song to begin (or begin new music) on **ii**. Sondheim develops this off-tonic beginning further starting at m. 110 (see Ex. 4.73). George recalls the melody of "Belong"'s introduction—itself a reprise of "Color III"—leading to a $\hat{7}$–$\hat{6}$ descent over **vi** in B Major. In the next twenty-one measures, Sondheim modulates improbably to C Major and back again to B: first, at m. 119, A♯ becomes a common tone for an inverted B♭9 chord, setting up an altered **ii-V-I** progression that arrives at C Major on m. 127; then, in mm. 130–131, C Major serves as ♭II for the home key.

Over the course of these striking melodic and harmonic events, George's lyrics show him connecting to, and surpassing, his great-grandfather. At the start of Bridge 2 George sings about all of the "Things I hadn't looked at till now" in the world around him—and at first, all of them are tangible, as if he were pointing out objects in a painting. The "Color III" reprise aligns with the lyric "And the color of your hair / And the way you catch the light…" When Sondheim begins the chain of **ii-V-I** progressions, though, George

Example 4.73. “Move On”: chain of **♭II** (or **ii**)-**V**-**I** progressions throughout Bridge 2B, arriving at Chorus 3.



switches to intangibilities: "Care," "Feeling," "Life."[22]

What the older and younger George have in common is their fascination with technique. Their distinction is in what that technique is for. Seurat makes his deep understanding of people, animals, and places manifest in his art; his descendant seems not to relate his environment and his art at all. In "Move On," with Dot's help, George learns that they are inextricable.

Can't You See the Shimmering?

In this chapter I have examined the role that harmonic function plays in the complementary tensions of song form and thematic recall. Because Sondheim's melodies in *Sunday* rarely begin on straightforward tonic or dominant harmonies, ambiguity becomes particularized and familiar.

This is a stark change in musical language from his previous practice—as much from *Merrily* as *Merrily* was from *Sweeney*. *Sunday* provided an experimental playground for Sondheim. The lowered initial stakes of Off Broadway; musical choreography aided by Lapine's design background: professionally and aesthetically, *Sunday* began a new path. At the same time, *Sunday*'s reprising at several different levels draws an immediate parallel to the modular reprises of the musical whose failure nearly drove Sondheim out of theatre for good.

But perhaps the timeline is in the wrong order. The 1985 La Jolla production of *Merrily* was directed by *Lapine*; it was for this production that Sondheim wrote "Growing Up" (and made copious other musical and lyrical changes, matching George Furth's restructuring of the book). "The Blob"—the Act Two number that reprises Frank's solo—already existed in the

[22] Purin (2011, 165) uses a Tonnetz to show how far George travels harmonically to return at the exact same place: "Without seeing the score, most would likely assume that [this passage] does indeed modulate. The return of tonic, although a "different" tonic, also serves a dramatic purpose. George is not changing who he is so much as he is seeing things from a new perspective."

original Broadway production. From this perspective, “Growing Up” resembles the “accumulations” of “Everybody Loves Louis” or “It’s Hot up Here”: the clearest reprise, Gussie’s winding chromatic solo, is surrounded by freer thematic reminiscences.

Harmonic and tonal ambiguity lead *Sunday* to stand out most clearly from its predecessors—both *Sweeney* and *Merrily*. The biggest change, in terms of approach, is that several of the numbers above appear in more than one section. In some cases, I am looking at different characteristic sections of a source song—as is the case with the accumulating reprises. In others, I am looking at numbers that reuse music at vastly different levels—as is the case between how “Finishing the Hat” and “Putting it Together” recall “The Day Off.” While the fact that “the song is suspect” makes articulating forms and harmonic functions a daunting task, the fact that “*reprise* is suspect” allows for otherwise slippery correspondences to crystallize.

CHAPTER 5
COMMUNAL REPRISE AND CRUMBLING SIGNPOSTS IN *INTO THE WOODS*

Story

Through a **Narrator**, Stephen Sondheim and James Lapine entwine the fairy tales of **Little Red Riding Hood**, **Jack and the Beanstalk**, **Cinderella**, and **Rapunzel**, all of whom pursue their wishes alongside the childless **Baker** and his **Wife** trying to undo a spell cast by the **Witch** from next door (after the Baker's father stole magic beans from her garden).

Act One plays out like a farce. To have the "curse reversed" the married couple acquire four ingredients in three days' time: Little Red's **cape**, Jack's **cow**, Cinderella's **slipper**, and Rapunzel's **hair**.

Meanwhile the tales play out conventionally, with Little Red and her **Granny** rescued, Jack and his **Mother** rich, Cinderella and Rapunzel married to their respective **Princes**, and the Baker and his Wife with **child**; plus the **Wolf** and the **Giant** felled, and the evil **stepfamily** and transfigured **Witch** dispatched.

But in Act Two the **Giant's Wife** descends from the kingdom in the sky, and as she wreaks death and destruction, the tidy promise of a narrative "beginning, middle, and end" are obliterated. The sheen of farce gives way to deeper layers of haste and deceit.

Peculiar Passing Moments

Little Red, alone, is the first fairytale character to sing the title tune of *Into the Woods*. She belies her innocuous and polite lyrics, packing up as much of the Baker and Wife's modest inventory as she can before journeying—in line with her tale—to Grandmother's house.[1] As

[1] Specifically, Grimm's fairy tales—what Scott F. Stoddart refers to as "bloodier realism" in "Happier… Ever… NEVER: The Antithetical Romance of *Into the Woods*," in *Reading Stephen Sondheim: A Collection of Critical Essays*, edited by Sandor Goodhart (New York: Garland Publishing, 2000), 219. In this regard there are some elements of the stories that are unfamiliar to audiences raised on, for instance, Disney's *Cinderella*—such as her

shown in Ex. 5.1a, her musical entrance cuts away from a scene between Jack ("of beanstalk fame") and his Mother, during which she scolds him in song for anthropomorphizing his "friend," the cow Milky White.

For a tune so deliberately akin to the catchy joy of "Follow the Yellow Brick Road,"[2] Sondheim's first setting of "Into the Woods" is ironically humble. Little Red sings through her gluttony, her entrance shifting aggravation from surface (Jack and Mother) to subtext. Sondheim complements this change metrically: Jack's Mother's song ends in 4/4, the eighth-note patter of her melody only reverberating implicitly over a quarter-note vamp; Little Red's song begins in 12/8, while maintaining the same beat—a shift from quadruple simple to compound.[3]

Everything about the opening Prologue signals a change from *Sunday in the Park with George*: the first scene, rather than between two people, provides exposition for the entire cast; and thorny chromaticism has given way to pentatonic and diatonic melodies.

As we might expect, we eventually hear everyone in the cast sing reprises of the title tune (hereafter referred to as "ITW"). But surprisingly, Little Red's cutaway is not unique. "ITW" always sets forth prepared by a time signature change. The rest of Ex. 5.1 shows the transitions leading up to each instance that the cast sings this tune in Act One: three times in the Opening, and once more in the Finale.[4] Each reprise is also in 12/8, but the new music before

three trips to the Ball, instead of one. In interviews following previews in 1986 at La Jolla playhouse, Lapine expressed surprise at how much the creative team ultimately *did* have to provide refreshers on these seemingly ubiquitous stories. Nina Mankin, "The PAJ Casebook #2: *Into the Woods*," *Performing Arts Journal* 11, no. 1 (1988), 54–55.

[2] Mark Horowitz and Stephen Sondheim, *Sondheim on Music* (Lanham, MD: Scarecrow Press, 2010), 88.

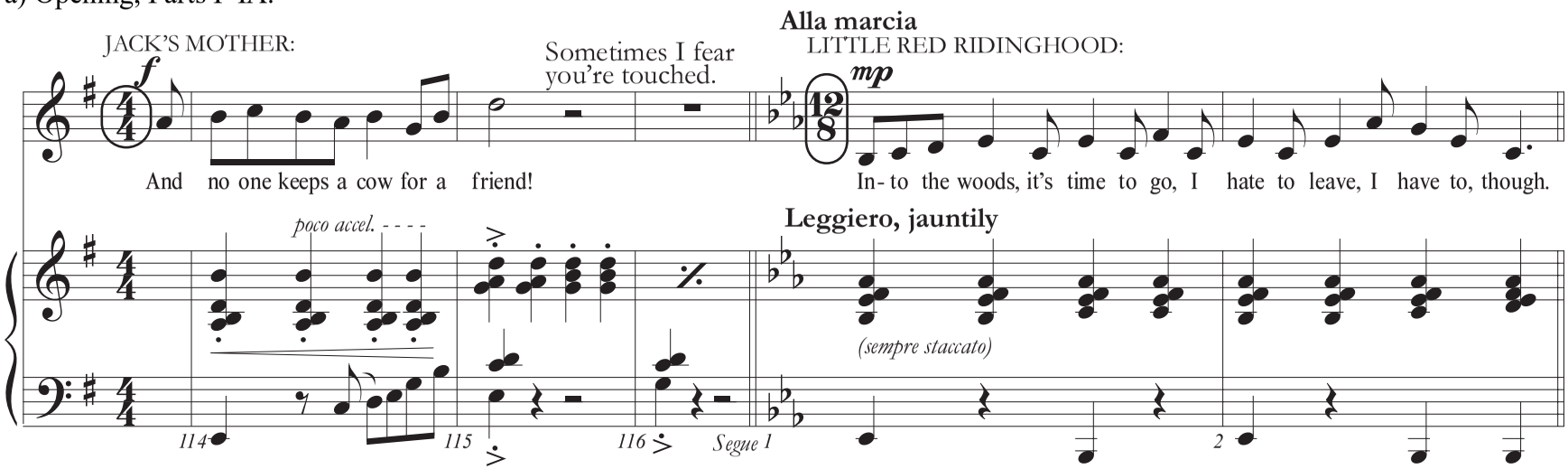
[3] Sondheim heightens the visual change in meter by even keeping the accompaniment in 4/4, so that each of the four even beats in the measure are quarter notes—though in the version licensed by MTI, the accompaniment is changed to 12/8.

[4] While the entire act is littered with underscore and cues that begin with this melody, each one lasts less than four measures, and none of them reaches a cadence. All of the vocal reprises, by contrast, have seams that recall the transition from Jack's Mother to Little Red.

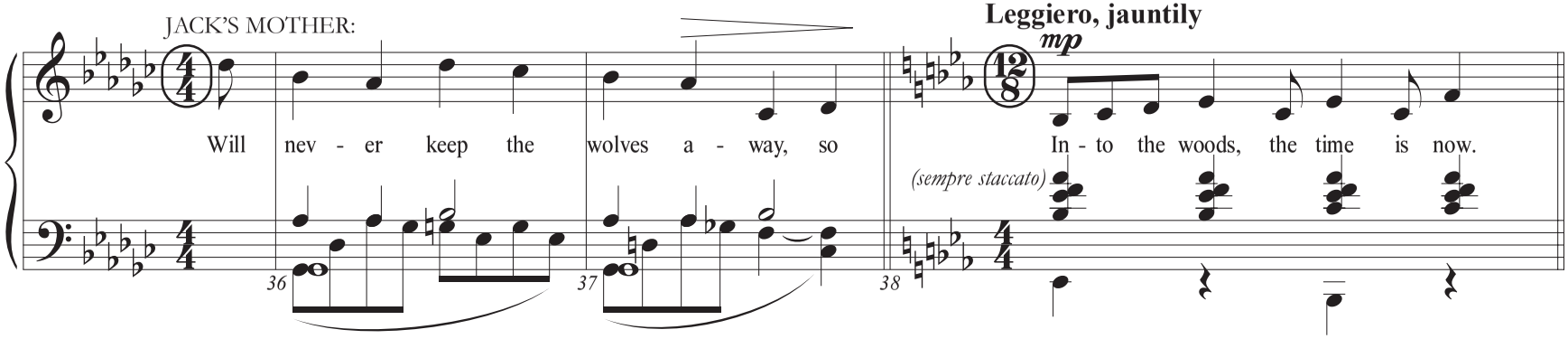
each seam is in another time signature: either 4/4 (so the meter switches from simple to compound) or 9/8 (so the meter switches from triple to quadruple).

Example 5.1. Segues into title tune throughout Act One; (a) and (c) occur across "Parts," and are transcribed without page/title breaks.

a) Opening, Parts I–IA.

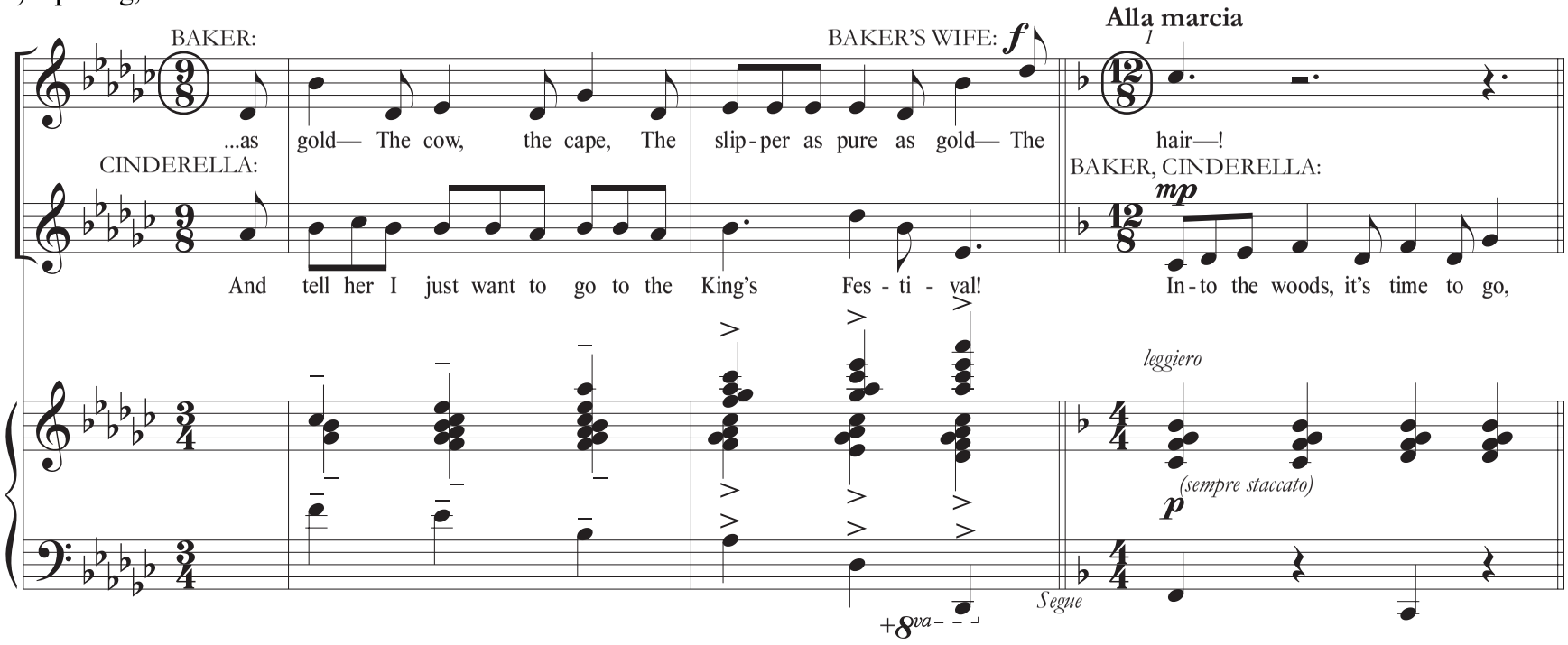


b) Opening, Part IV.

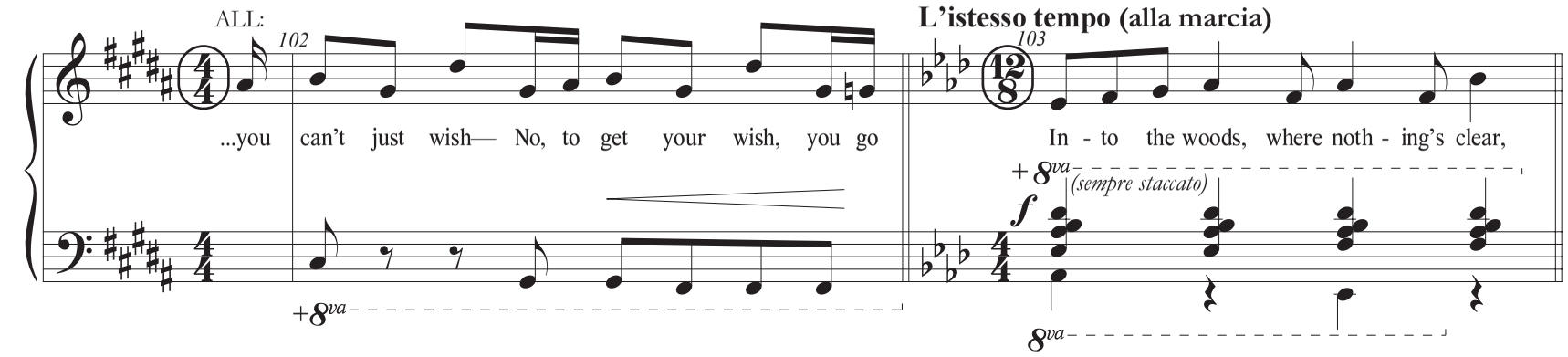


Example 5.1, continued.

c) Opening, Parts VII–VIII.



d) Finale, Part IV.



For each reprise, Sondheim also *intensifies* the metrical seam between new and reprising music. First, he adds to the ensemble and instrumental forces; next, he uses melodies leading up to each reprise that have faster subdivisions; and lastly, he elides the start of "ITW" with increasingly charged lyrical, formal, and cadential goals.

Leading into the first appearance of "ITW" (#1A), Jack's Mother stops abruptly in GM, on a high D, before a two-measure vamp. When Little Red enters in the distantly-related E♭M, she begins on the lowest pitch that she sings solo. In the first reprise (#1D), Jack's Mother is in the third phrase of an **AABA** song in G♭ Major. Her steady quarter notes lead directly into the simultaneous modulation to E♭M and reprise that begins a new phrase *in place* of a closing **A**. At the end of the Opening (#1H) Sondheim reaches the outer registers of the orchestra, while Cinderella, the Baker, and his Wife sing a stream of triplets that flow into Part VIII. The trio forms a stream of lyrical fragments: Cinderella obsessing over the festival, the Baker's Wife reminding her husband of the four items they are searching for. These fragmentations take place over a dominant lock in G♭, but when Cinderella and the Baker begin "ITW," they resolve a step *lower*, in F Major. In the Act One Finale (#15C), the entire ensemble collapses into unison two measures before the seam, singing sixteenth notes into every downbeat—and so at the seam itself the two notes before "ITW" are *faster* than the title tune. Sondheim also sets a four-measure lyrical sentence across this seam, and so the elision from **♭VII** in G♯ minor to **I** in A♭ Major at the reprise reverberates for two measures as we wait to hear how the lyric ends.

This shared intensifying metrical seam heightens the communal essence of *Into the Woods*, and such transitional passages are the focus of this chapter. In Ellis's terminology, they form a "sedimented history, complexly layered rather than strictly linear."[5] Indeed, I offer that

[5] Sarah Ellis, "Doing the Time Warp: Queer Temporalities in Musical Theatre," Ph.D. Diss., UCLA (2013), 33.

these seams clarify how Sondheim's score dramatizes Lapine's shifts between layers of storytelling. The musical's foundational premise is the collision of distinct and familiar fairy tales, primarily through the original characters of the Baker and his Wife, who set out to reverse the Witch's spell that has left them childless. Ostensibly helping us navigate these stories is the Narrator, who asserts omniscience as he recites "Once upon a time…" to the audience before the orchestra plays their first notes of the score.[6] But his role muddies over the course of Act One—not least because same actor doubles as the Baker's father, disguised as a "Mysterious Man" whose riddles are antithetical to the Narrator's objective distance.

These three layers (the fairy tales, their collisions, and their narration) are in continual flux in Act One. In Act Two they collapse into a single stream with the arrival of the Lady Giant—whose first victim is the Narrator, no longer aided by his Brechtian safety net. For the rest of the musical, the fairytale characters are neither the centers of their own stories, nor is the script that guides them collectively familiar.

In short, *Into the Woods* is an allegory about the messiness of storytelling. Several members of the creative team have spoken about how the score achieves coherence amidst this messiness through metaphors of organicism. To counterbalance Lapine's desire for songs "not to end, but to drift into dialogue," Sondheim identifies motivic development and thematic reminiscence as ways to generate a sense of "seamless flow."[7] In an interview conducted shortly after the musical's premiere, orchestrator Jonathan Tunick offers that the immediate surface-level fragments satisfyingly give way to a "much larger musical composition," an explicitly Beethovenian valuation of a Broadway score.

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[6] In a supplemental video for theatres that license productions of *Into the Woods*, Sondheim explains how the opening is a unified exposition with musical "cross-cutting"; and the first chord allows Sondheim to "wake [the audience] up right away" after the "relaxing" opening line from the Narrator. Stephen Sondheim and James Lapine, "*Into the Woods: An MTI Video Conversationpiece*," New York: MTI Enterprises, 1987.

[7] *Sondheim on Music*, 84.

Virtually every music-analytical study of *Into the Woods* details this organicism—not least because Sondheim himself wrote a "master sheet" of "absolutely traditional leitmotifs" for the musical, reprinted in Figure 5.1. In the first system we see two distinct motives: on the right, two versions of the opening of "ITW" stacked homophonically; on the left, the notes that set the show's fragmentary first lyric—"I wish, / More than anything," sung by Cinderella—also in 12/8. Both melodies start with an ascending $\hat{5}$–$\hat{6}$; as Ex. 5.2 shows, the similarities between "I Wish" and "ITW" extend beyond melody. The accompanimental figures for these two passages have the same martial tempo; and while "ITW" is supported by tonic in the bass, the upper harmony is quartal, rather than triadic, resembling the off-tonic opening. This thematic proximity (both musically and, in Sondheim's sketches, literally) shows that the metrical seams for "ITW" provide a necessary jolt each time the infectious melody begins. Even upon first hearing it sounds like something we have heard before—which is true, at least in part.

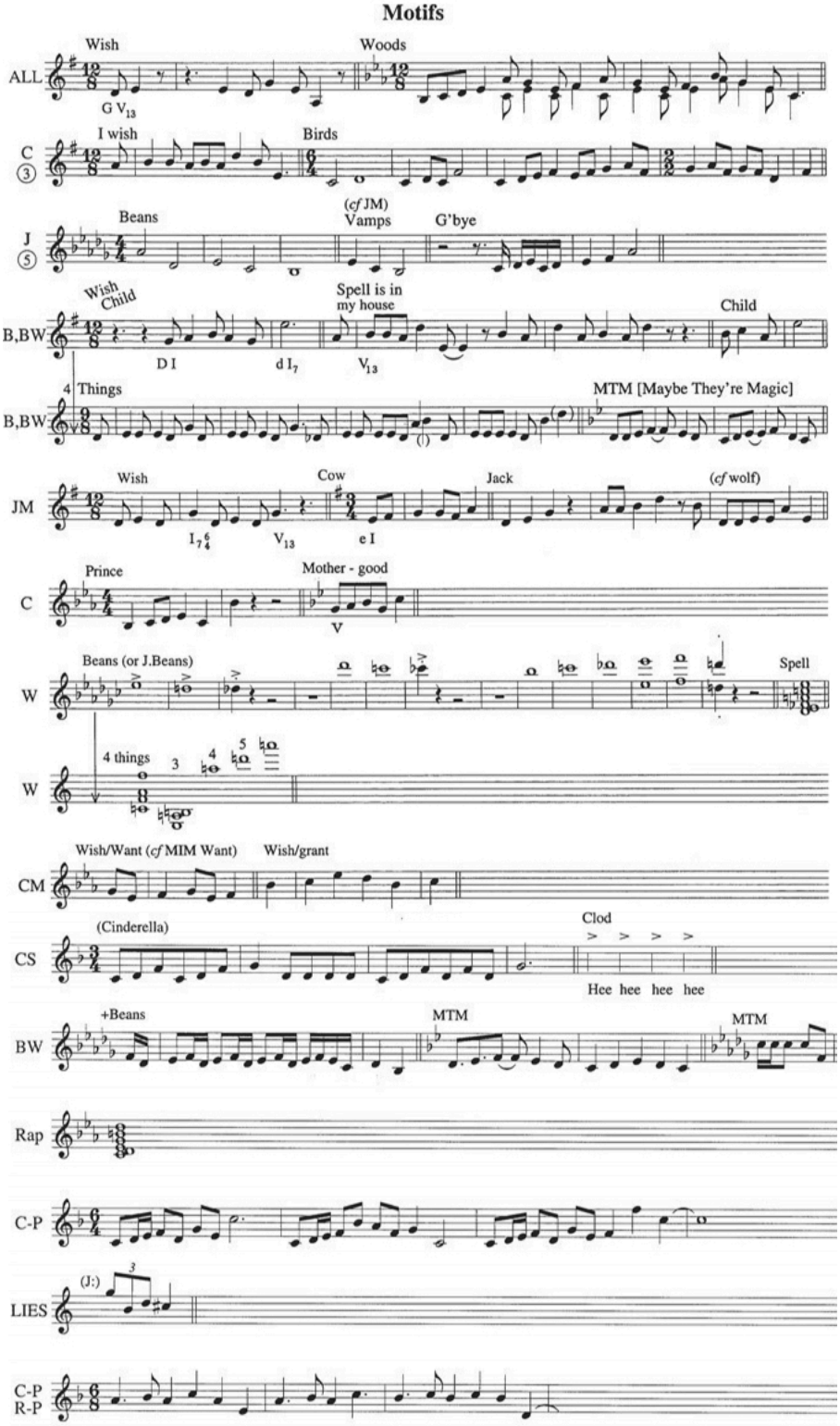
Almost all of the aphoristic leitmotifs throughout this musical grow out of a handful of melodic or harmonic germs in Figure 5.1—particularly, as Horowitz observes, to the "I Wish" motive. Knapp similarly notes that many motives span a minor seventh, which he interprets as "an emblem for the difficulty the characters have in reaching satisfying psychological closure."[8] Knapp praises the "mosaiclike approach to the score,"[9] in which Sondheim is flexible regarding what constitutes not only a characteristic theme, but even a self-contained musical number. Banfield takes a complementary perspective: for Sondheim's "most refulgent score to date," he illuminates the composer's "counterbalance [of] strong, assertive rhythmic entities…and the wonderfully memorable tunes, particularly releases, that break out from time to time."[10]

[8] Raymond Knapp, *The American Musical and the Performance of Personal Identity* (Princeton, NJ: Princeton University Press, 2006), 160.

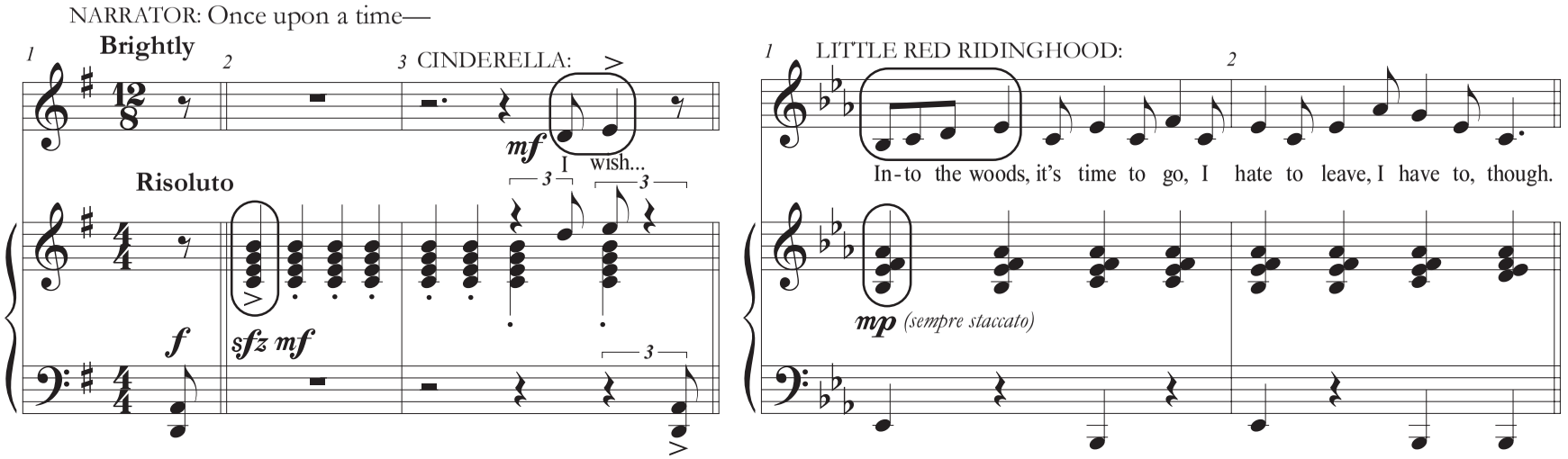
[9] Ibid., 156.

[10] Stephen Banfield, *Sondheim's Broadway Musicals* (Ann Arbor: University of Michigan Press, 1993), 407.

Figure 5.1. Sondheim's "master list" of leitmotifs in Into the Woods. Reprinted from Mark Horowitz and Stephen Sondheim, *Sondheim on Music*, 82–83.



Example 5.2. Comparisons between "I Wish" (left) and "ITW" (right).



These motivic analyses offer intriguing observations about Sondheim's expansive melodic and harmonic palette. But they also present obstacles in tracing the "journey" of a fairytale character's personal musical themes, especially if most of them can be traced back to a shared ascending M2. In Sondheim's words, "How do you carpet tack it—how do you keep the score from just riding madly off in all directions, like a Stephen Leacock character?"[11]

The first part of Sondheim's question merits more dynamic scrutiny. What Sondheim and others identify as the score's interrelated leitmotifs are dependent on (more precisely, "not independent of") form. *When* they take place in a song or number is musically salient and relevant—which, in turn, endows these reminiscences with the rhetorical potential of reprise. Sondheim

[11] *Sondheim on Music*, 88.

progressively intensifies the seams between "personal" and "shared" music, and broadens the scope of each reminiscence from its immediate motivic developments to how it connects to the surrounding musical material.

Throughout this chapter I examine some of this musical's "communal reprises": reminiscences that engage with Lapine's fluid approach to storytelling over a series of dramatically related musical numbers. I analyze how Sondheim sets up expectations of melodic similarities and cadential boundaries across seams in the first number—and how he progressively subverts these expectations in each of the songs that follow.

In examining "ITW" above I demonstrated how Sondheim intensifies metric seams through cadences, rhythmic subdivisions, and ensemble forces. In the Act One Opening Sondheim charges the boundary between personal and shared music among these fairy tales, and dramatizes the sense of community through a tune that began with a single character. In the Act One Finale, the seam into "ITW" avoids the tonal and rhythmic drops of its counterparts in the Opening: a downward modulation, aligned with a slower rhythmic subdivision. With the cast collectively summarizing the act in their reprise, Sondheim places them on equal footing with the Narrator, which challenges his uniquely omniscient status. The final cadence before intermission encapsulates this tension when the Narrator says "To be continued…" and the cast responds with "…And happy ever after!"

In a musical about storytelling, Sondheim challenges the expressive potential of reprising for characters to assert that a particular narrative thread has reached its end. In the rest of this chapter I examine four of these threads: those of Little Red, Jack, Cinderella, and the Baker's Wife. Each of these characters sing solos in which they assess their respective journeys—theatrically superseding the role of the Narrator, and at the same time connecting dramatically to one another, even as they sing alone. Sondheim likens these songs to "signposts" along a

journey: a brief stop in the fairy tale narrative, the drama onstage consisting of the seemingly simple experience of "the process of learning."[12]

These solos are "I Know Things Now" (#6), "Giants in the Sky" (#9), "On the Steps of the Palace" (#13), and "Moments in the Woods" (#26). Several scholars, including Knapp, Banfield, and Hudlow, have noted the structural similarities across these songs, which I will detail below. But the ways in which they each fit within the "mosaic" of the score are distinct. In each signpost we hear reminiscences of earlier musical material, ranging from a brief motivic connection to a reprise of an entire chorus. In examining the "intensification" of seams across songs I begin with how Sondheim sets up the *first* song—how he primes melodic similarities and cadential boundaries between new and reprising passages in "I Know Things Now"—and follow how he alters these in each of the songs that follow. But the "intensification" in each of these cases does not align with increasingly triumphant arrivals and resolutions. The tidy seams of "Things" dissolve by "Moments in the Woods": these signposts crumble. As each character describes the lesson they are learning, they in turn are claiming an end to their story—which, in *Into the Woods*, becomes an increasingly risky proposition.[13]

If "The End" is Right

In writing solos for the main characters of this musical, Sondheim initially planned to have each character recount their adventures—but after he first attempted a literal retelling of Jack's first trip up the beanstalk in "Giants in the Sky," Sarah Lapine suggested each character sing how they *felt*. From there, Sondheim turned each of these songs into a drama in which we

[12] *Look, I Made a Hat*, 69.

[13] Similarly, McLaughlin notes that "Storytelling is a *moral act*" (emphasis mine). Robert L. McLaughlin, *Stephen Sondheim and the Reinvention of the American Musical* (Jackson: University Press of Mississippi, 2016), 182.

see characters achieve their goal of learning a lesson.[14]

Three of these solos are in Act One. "Giants" follows Little Red's "I Know Things Now," after she's been rescued from the Wolf's stomach; and precedes Cinderella's "On the Steps of the Palace," after she leaves a slipper behind for the Prince to pursue her. In Act Two, the Baker's Wife sings "Moments in the Woods," when she decides to leave the Woods, and right before she falls victim to the Giant. Sondheim considered calling *all* of these numbers "I Know Things Now"—"because the phrase, in fact, occurs in all the songs"—but wanted to make these songs "variations" of each other.[15]

Each signpost is framed by recalling that character's earlier music, but eventually gives way to new musical material as the song progresses. These four songs also share distinct contrapuntal gestures, always at the start of the first verse (see Ex. 5.3). As the bass alternates between $\hat{1}$ and $\hat{5}$, an inner voice in the accompaniment ascends stepwise from $\hat{5}$ to $\hat{7}$, starting after the bass attack on $\hat{1}$ and taking place within a single measure. In the first three signposts, the opening vocal melody traces a different stepwise ascent: from $\hat{3}$ to $\hat{5}$, starting on a pickup and landing on a downbeat that aligns with $\hat{1}$ in the bass. I refer to this collectively as the *Now* figure, given that Sondheim first sets this melody to the title he had planned to apply to every solo.

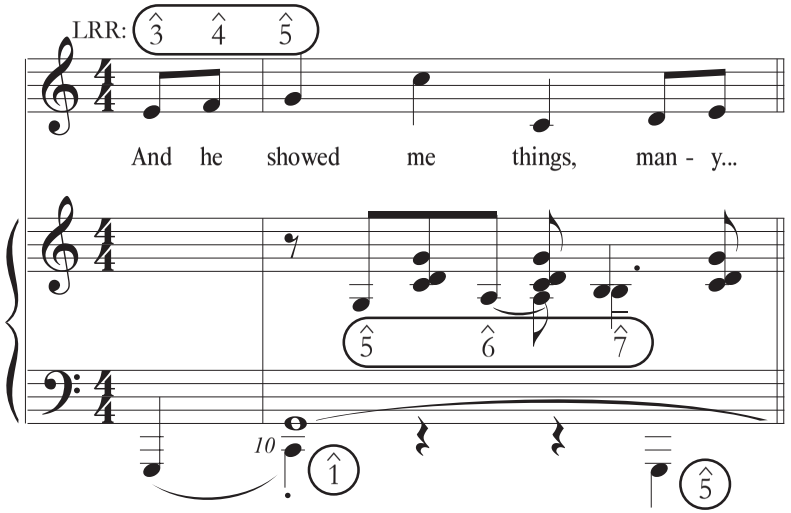
In these solos the protagonists project their central roles in their own stories. Sondheim and Lapine interrogate the assumptions of fairy tales in this musical: in particular, the inherent goodness of their subjects, and the "finality" of their stories. In Lapine's libretto we see the characters viewing themselves as—put plainly—the good guys; in Sondheim's signposts we see them aligning their experience of learning with "The End" of their adventures. Each of these presumptions turns out to be wrong, and we gain a clearer sense of the tension between the

[14] *Look, I Made a Hat*, 69 and 72.

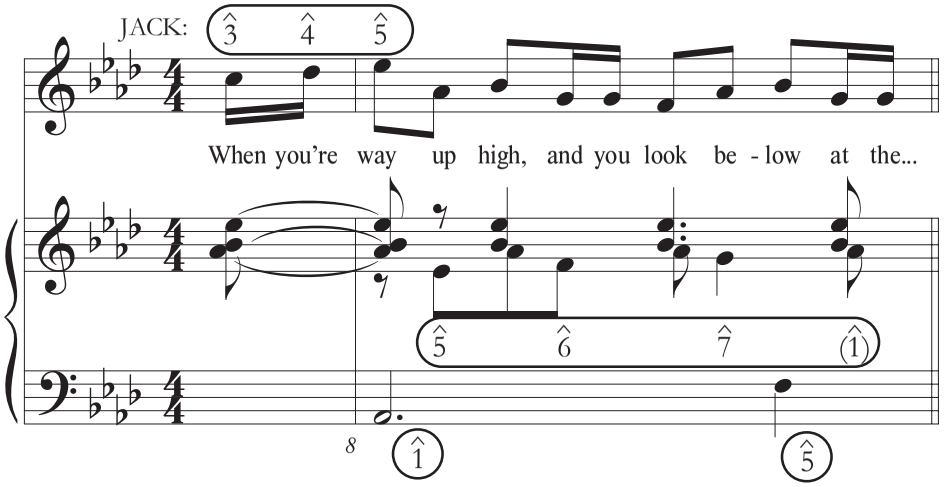
[15] Ibid.

Example 5.3. Contrapuntal figure in each of the signposts: rising $\hat{3}$–$\hat{4}$–$\hat{5}$ in the melody, landing on a downbeat; subsequent $\hat{5}$–$\hat{6}$–$\hat{7}$ in an inner voice; alternating $\hat{1}$–$\hat{5}$.

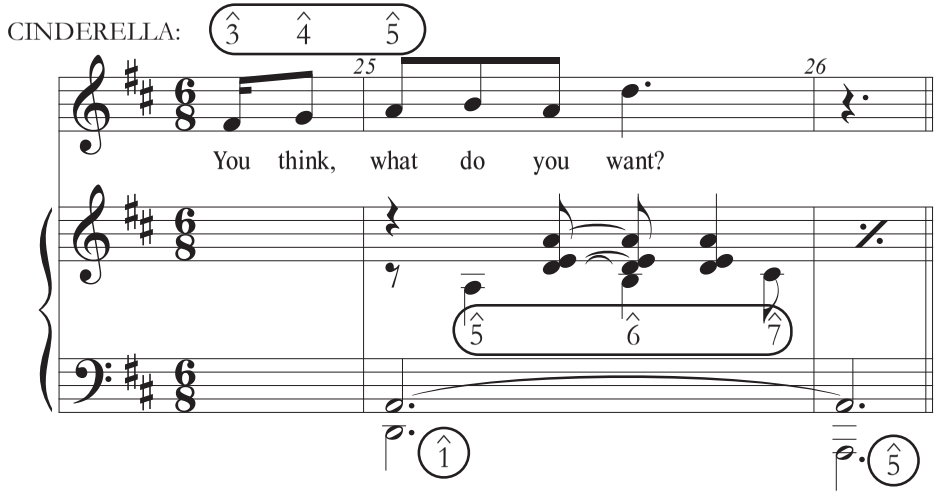
a) “I Know Things Now” (#6).



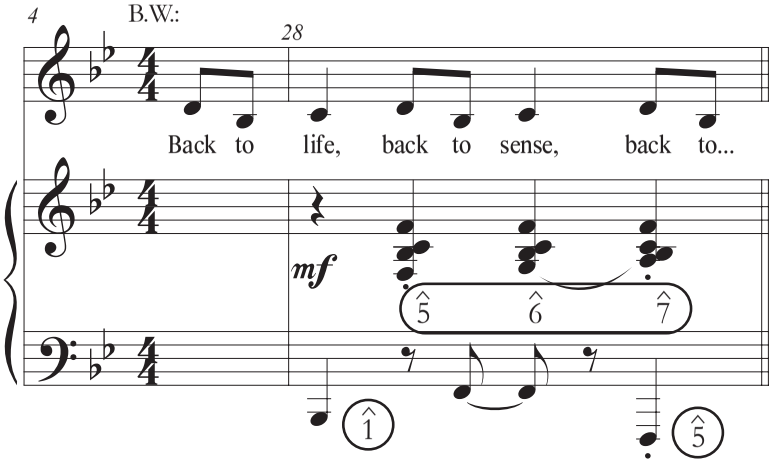
b) “Giants in the Sky” (#9).



c) “On the Steps of the Palace” (#13).



d) “Moments in the Woods” (#26).



characters' asserted endings and reality as the first act flows into the second.

These are the only full-length songs in the musical where a character is singing alone onstage. They are not the only solos, nor do they even encompass the only passages where characters express their thoughts alone through music. But they are far and away the most substantial opportunities for Little Red, Jack, Cinderella, and the Baker's Wife to assess their adventures in the woods. In recalling earlier music they recast shared scenes; where we once heard small ensemble numbers, Sondheim narrows in musically while Lapine clears the stage.

Figure 5.2 shows the four signposts in chronological order, in bold. I have also included the songs and musical numbers that they recall—directly and indirectly, as I will show for each—and the other characters with whom each soloist sings. For instance, while Cinderella's "On the Steps of the Palace" (#13) reprises fourteen measures of the melody and accompaniment to "A Very Nice Prince" (#7—nearly half of her entire duet with the Baker's Wife), the accompaniment in the Baker's Wife's "Moments in the Woods" (#21) obscures the fragmented melodies of her duets with the Baker, "Maybe They're Magic" (#5) and "It Takes Two" (#11).

When Sondheim first wrote "Giants in the Sky" (#9), the musical recall from Jack's earlier material was clear. The opening recalls a scene in which Jack sells his cow, Milky White, to the Baker in exchange for five beans. The five-note Bean theme serves as confirmation for the audience that the transaction has taken place. Those same five pitches accompany the opening to the first version of "Giants in the Sky."[16] In the final version, motivic associations remain—including the Bean theme elided into Jack's own melody—but a full-out "reprise" is absent. Sondheim still uses a process of motivic development across Jack's songs—but it is a subtler recall than he has for the other three solos.

[16] As sung by John Cameron Mitchell in the first bonus track on the *Into the Woods* CD. *Into the Woods (Original Broadway Cast Recording)*, CD (Masterworks Broadway 82876-68636-2), 2007.

Figure 5.2. Signposts in chronological order, plus the songs/numbers they recall.

ACT ONE

Little Red	Jack	Cinderella	The Baker's Wife
#1A: Act 1 Opening, Part II (+ Baker, Baker's Wife)			
	#1D: Act 1 Opening, Part IV (+ Jack's Mother)		
		#2: Cinderella at the Grave (+ Cinderella's Mother)	
#3: Hello, Little Girl (+ The Wolf)			
	#4: I Guess This is Goodbye		
			#5: Maybe They're Magic (+ Baker)
			#5C: … Magic (reprise) (Baker alone)
#6: I Know Things Now			
		#7: A Very Nice Prince (+ Baker's Wife)	
	#9: Giants in the Sky		
		#10C: A Very Nice Prince (reprise) (+ Baker's Wife)	
			#11: It Takes Two (+ Baker)
		#13: On the Steps of the Palace	

ACT TWO

The Baker's Wife
#s 20&20A: Any Moment (+ Cinderella's Prince)
#21: Moments in the Woods

While the above relationships are variable, the shared contrapuntal figures shown in Ex. 5.3 link these songs to each other. As each character recalls their own music, while associating themselves musically with the other protagonists, the layers of storytelling collapse. Sondheim's "signposts" metaphor evokes a balance between arriving at a goal and continuing onward. But in following them collectively, this balance turns to ambivalence.

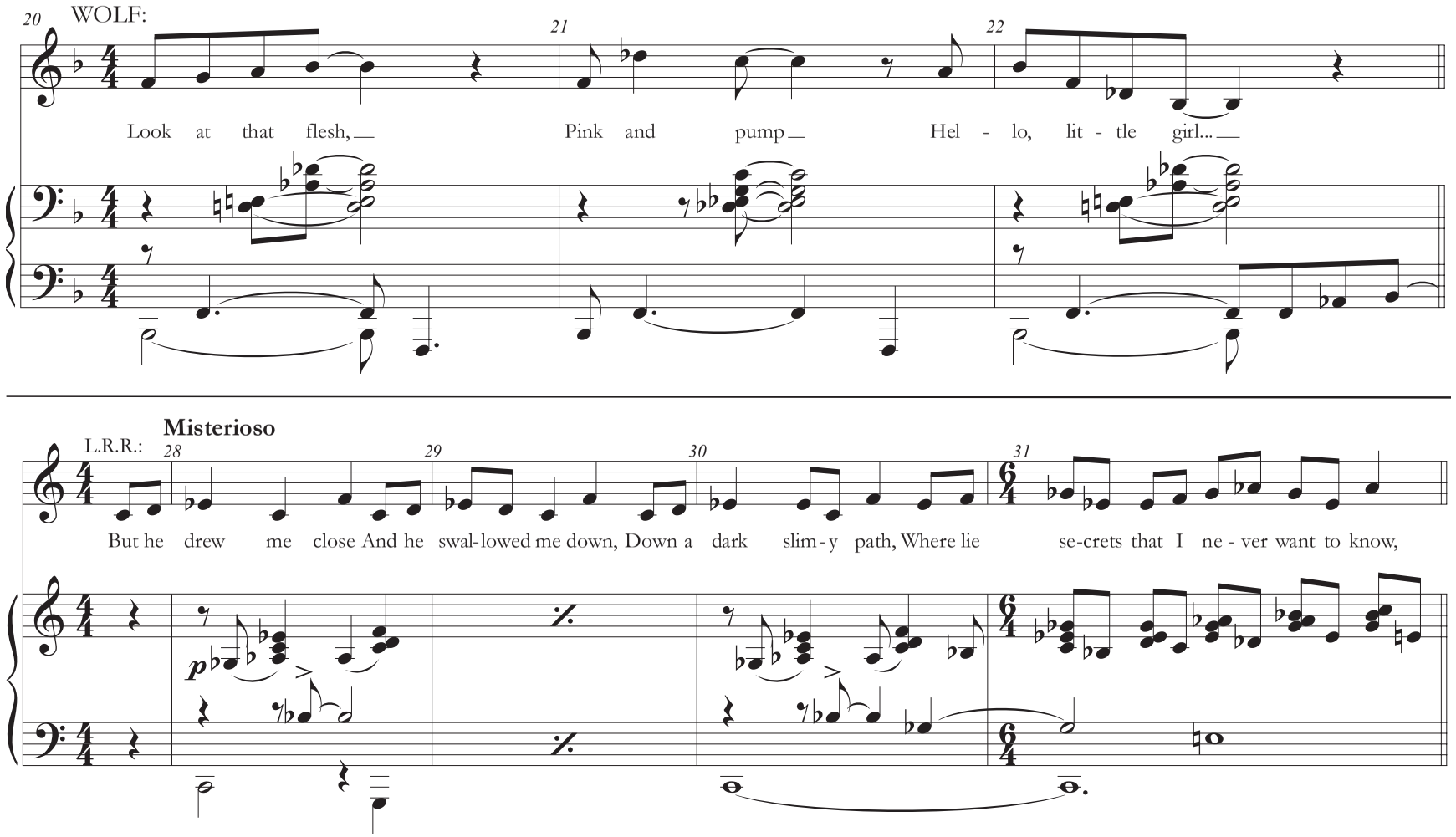
Sondheim sets up the balance in the earliest solo, "I Know Things Now." In the introduction, Little Red recalls a lyric she has sung before: "Mother said, straight ahead / Not to delay or be misled." She had originally sung this to the Wolf during the duet "Hello, Little Girl," in response to his lecherous advances. In her solo Sondheim extends this tune several measures, landing Little Red's melody on a PAC before the song proper gets underway. In the coda, the tune returns with new lyrics: "Now I know, don't be scared / Granny is right, just be prepared…" ending with another PAC. The song begins with her recalling her mother's admonishment before her journey, and ends with the new lesson she has learned from her Granny after the Baker has rescued them both from the Wolf's stomach.

In the song proper, by contrast, Sondheim avoids any leitmotivic association or reprising. The song has three verse/refrain modules, with a bridge interrupting the second one. During this bridge Sondheim loosely "reprise[s] chords"[17] as Little Red's memories shift to her time in the Wolf's stomach—and the harmonic language resembles the Wolf's solo verses in his solo fantasies during "Hello, Little Girl" (see Ex. 5.4).

In this first signpost Sondheim marks the formal boundaries between introduction, coda, and song proper twice over. First, he reprises earlier music only in the outer sections. Second, PACs signal the transitions out of the introduction and into the coda. Sondheim lays out the song itself in three modules, all of which begin firmly rooted in the home key of C Major, and two of

[17] *Sondheim on Music*, 87.

Example 5.4. Sonority similarities between the bridge of "I Know Things Now" (above) and the verse of "Hello, Little Girl" (below).



which (excepting the second module, with its uneasy bridge) end with a PAC confirming this key.

As Sondheim gets more creative with processes of reprise at successive stops, these clear delineations of form, cadence, and tonality progressively fall away. In "Giants," as previously mentioned, Jack does not sing a reprise of earlier music. Additionally, each

module consists of a verse and chorus in different keys, and the song does not end in the key in which it begins. In "Steps," the final module of the song proper subsumes the closing reprise, blurring when the return to "A Very Nice Prince" actually takes place. Sondheim compounds the sense of disorientation in recalling Cinderella and the Baker's Wife's duet, which sustains functional ambiguity between tonic and dominant harmonies. In "Moments," the Baker's Wife sings a string of tunes that resemble her duets—first with Cinderella's Prince, and then the Baker—but identifying what she is reprising, and when, is up to interpretation.

At the same time, Sondheim's use of the *Now* figure develops across these songs. Jack's introduction and verse share the same melody, which elides the figure with the Bean theme. Cinderella's "Prince" melody shares a three-note stepwise ascent that starts on an offbeat. And the Baker's Wife almost never sings the melodic fragment shared by the other three soloists.

One last aspect of Little Red's solo does not hold over to the others: *when* each solo takes place within each fairy tale—as laid out in Lapine's book. When Little Red sings "Things" her adventure is over, and we have seen every essential component play out onstage. She sets off to Granny's house in the beginning (Opening, Part II); she encounters the Wolf on the way ("Hello, Little Girl"); she arrives at the house only to be eaten up by the Wolf, disguised as Granny ("Grandmother's House—Underscore," mm. 1–10); and the Baker uses a knife to open the Wolf's stomach, rescuing both grandmother and granddaughter (m. 11).

By comparison, we see neither the Giant's Kingdom, nor the Prince's. We also know Jack and Cinderella's stories have yet to come to an end by their solos. "Giants" follows Jack's first trip up the beanstalk—but he has not chopped it down, nor has he felled the first Giant. Jack only reveals as the song progresses that the story has not ended: as Sondheim notes, most audience members are familiar with Jack traveling up the Beanstalk only one time. More obviously open-ended is Cinderella's solo, which she sings after fleeing the Ball without revealing her lowly status to her Prince. Unlike Jack, she reveals quite quickly that she has fled: "Knowing this time

I'd run from him / He spread pitch on the stairs." During the song Cinderella recounts the single moment where she decided whether to escape; only at the end does she raise her gown to ankle-height, revealing she has left one of her slippers behind as a "clue."

The story of the Baker and his Wife is invented by Sondheim and Lapine. As a romantic couple in a fairy tale musical, they follow tradition and further their status as a family right at "Happy Ever After," at the end of Act One. The Baker's Wife sings her solo well after Act Two gets underway. The surprise of "Moments" is that it does not reflect on the end of the Baker's Wife's story—it confirms that "The End" is illusory.[18]

Little Red has begun this process of self-reflection by asserting, through music, the end of her familiar story. As the act continues, she is still discovering her role in the world—seemingly lost in the woods—after her "Ever After." And as other characters successively attempt the same assertions, their solos gain a dramatic irony: we know their adventures are not over. In this clash of layers of storytelling, the protagonists' music reflects their attempts to wrest control of their individual tales. As we learn in Act Two, grasping for a fairy tale ending is a risky venture. In the following sections I will examine how reprises accumulate over multiple songs leading up to each signpost, starting with Little Red's music. Through her solo the tuneful familiarity of reprise generates an expectation that the subsequent songs do not match. But this does not merely reflect, much less clash against, the show's collapse of storytelling—it precipitates it.

The Strayed Path: Little Red Riding Hood

Two solos, encompassing Little Red's familiar journey, bound her column in Figure 5.2. Her tale wraps up before half of Act One has passed. Sondheim writes both "Into the Woods" (#1A) and "I Know Things Now" (#6) with a musically innocent affect: they begin with sing-

[18] Sondheim refers to "Moments" as a culmination in his overview of the four songs (*Look, I Made a Hat*, 69).

song motives, their melodies are largely diatonic, and a majority of phrase endings are PACs in their respective home keys. In between these solos Little Red encounters the Wolf on the path to Granny's house, and he sings most of "Hello, Little Girl" (#3) while she responds only occasionally. During "Things," when she expresses the lessons she has learned, Little Red's harrowing experience with the Wolf transforms how she negotiates her musicalized innocence.[19]

"Hello, Little Girl" does not explicitly reprise "Into the Woods," but the Wolf shears and unsettles the title tune. By contrast, Little Red's short phrases in response to the Wolf come back directly in "Things." A comparison between these two types of recall amplifies the Wolf's strategizing in the middle of the fairy tale, as well as Little Red's confidence—both in spite and because of newfound bashfulness—as she assesses her tale at its proverbial end.

My analysis of the Wolf's transformation of "Into the Woods" will focus on the segue into the title tune, rather than the song itself. To show how the Wolf's song parallels Little Red's generally abrupt tonal transitions, I will also compare this segue with Little Red's first entrance in the Act One Opening.

Act I Opening / "Into the Woods"

After the Narrator introduces Cinderella, Jack, and the Baker / Wife, Little Red introduces herself midway through Part I of the Opening (#1). When she sings "ITW" in the following section, the song accompanies her raid of the Baker's shelves for food to bring to "Grandmother's house." In both scenes Little Red's mischievousness plays out in stage action that equivocates her otherwise simplistic lyrics.

[19] Miller, Scott. *From* Assassins *to* West Side Story: *The Director's Guide to Musical Theatre* (Portsmouth, NH: Heinemann, 1996), 116–18.

In following the harmonic progressions and key relationships of the opening, we can see how Sondheim heightens the sense of Little Red's spontaneity amidst the organicism that Sondheim displays in his master sheet. The entire musical begins on a suspended dominant harmony—or, as Sondheim writes in his list of motives, a **V13** chord—in G Major. The upper voices form a MM7 sonority on their own, and Sondheim plays with different configurations of this sonority throughout #1. During the first long phrase (mm. 1–22B), when the Narrator introduces the first four central characters, Sondheim only oscillates between three harmonies in the accompaniment, all on a D pedal. As Ex. 5.5 shows, the first and second sonorities are related by parallel motion; the last, by contrary motion inward.

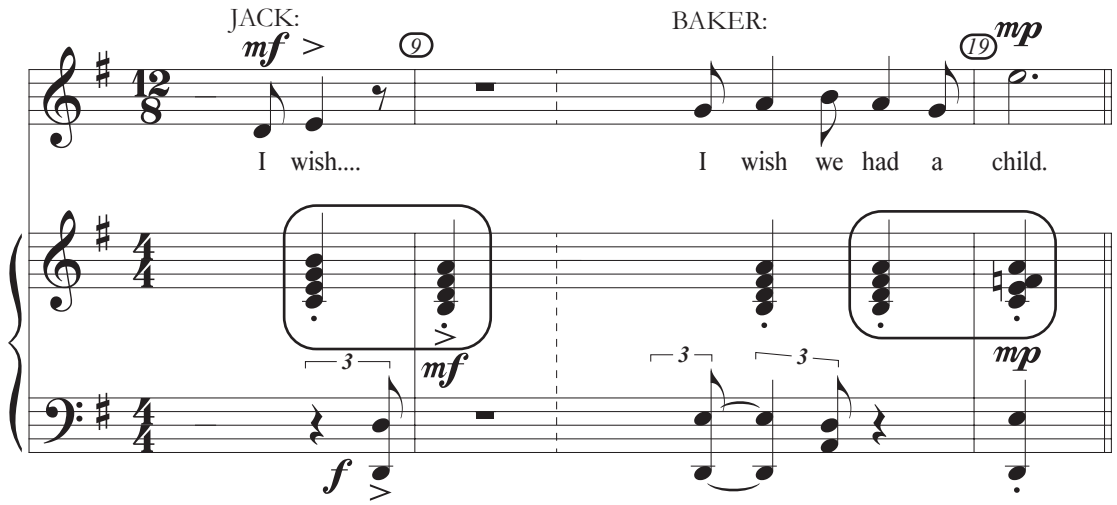
Little Red's music follows two different scenes with Jack and his Mother. The Narrator has first introduced Jack's Mother at m. 40, and the opening **V13** in G Major becomes a neighboring sonority, four measures later, to an Em9 chord; rather than the bass holding onto D, it moves up by a step. This is not quite enough to secure E Minor throughout this passage; but by the time Jack's Mother starts singing again at m. 104, Sondheim emphasizes an oscillation between E and B in the bass, confirming E minor.

Compare this to Little Red's entrances, both of which are at a distant remove from the surrounding tonal context; Ex. 5.6 shows the first of these. When Little Red first enters at m. 60, she follows Jack's Mother's underscore, which has oscillated between Em9 and D13. By m. 59, the thirteenth chord lacks the suspended-dominant function of the opening. But in the following measure Sondheim suddenly modulates up by half step, resetting the harmonic function of this characteristic sonority by reintroducing it as the dominant of a key we have not yet heard.

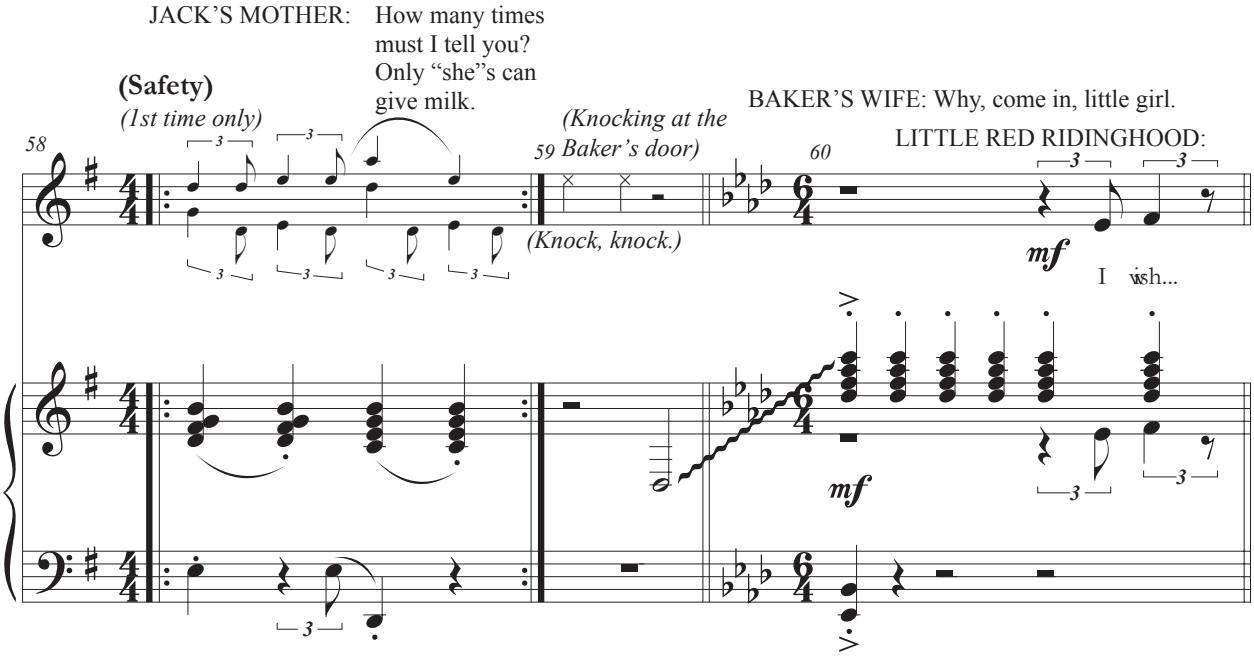
Her second entrance, into the title tune (see Ex. 5.1a, above), begins with a direct modulation from G Major to E♭ Major. At m. 114 of #1, Jack's Mother lists her final reason for selling Milky White: "No one keeps a cow for a friend!" Her final three pitches outline a GM

triad, and Sondheim shifts away from the definitive E Minor accompaniment from the passage as a whole to the relative major in the final three measures. But before GM can take any more solid footing, Sondheim immediately segues to E♭M at Little Red's entrance.

Example 5.5. "Opening (Part I)," three-chord harmonic progression in the first long phrase: diatonic planning as represented in the progression between mm. 8–9; shift in diatonic collection as represented in the progression between mm. 18–19.



Example 5.6. "Opening (Part I)": Little Red's first entrance; compare with Example 5.1a, above.



This key relationship resembles a common-tone modulation, but the expected common tone—G—is absent at the start of #1A. Even though Little Red's melody is unambiguously in E♭, the first sonority in the accompaniment contains three out of four pitches of **V7** in the same key. Sondheim has set up Little Red's overconfidence tonally, as subtext to her tuneful simplicity. While her sections take part in the organic development that Sondheim outlines across all the characters' music in the Act One Opening, her entrances spur abrupt tonal shifts.

"Hello, Little Girl"

Similarly, "Hello, Little Girl" (#3) shifts radically between sections (see Table 5.1), but in this song the Wolf takes charge. After striking up a short conversation with Little Red he sings a blues-style soliloquy to himself, suggesting a quick attack. But he holds off, launching into a vaudeville-style chorus in which he attempts to seduce her. The entire number twists the catchiness—and innocence—of Little Red's earlier singing on its head.

The blues and vaudeville split the melody and accompaniment of "Into the Woods," nearly beyond recognition (see Ex. 5.7). The Wolf recalls the opening fragment of the title tune during his soliloquy: the first four notes that he sings, at m. 20, match the ascending $\hat{5}$–$\hat{1}$ tetrachord starting on a downbeat. But that is as far as the similarities go: the tempo in this passage is marked "slow and heavy"; the harmony supporting the tune in this measure has $\flat\hat{3}$ in the highest register; and after the Wolf's first four words—"Look at that flesh"—the resemblance with the title tune ends.

By contrast, while the melody in the chorus is new, the accompaniment recalls the martial vertical sonorities that characterized most of the opening. In this context Sondheim and Lapine have made the march gentler: the tempo is slightly faster, the dynamic is *mp*, and the stage direction includes that the Wolf begins "moving like Fred Astaire." Four measures later, the

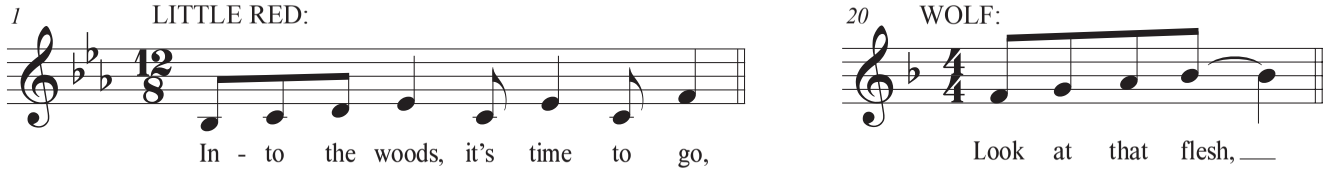
connection becomes even clearer: the woodwinds jump up by m7 on pickup-triplet patterns in m. 35, recalling the large upward leaps in the same rhythmic figure in Little Red's solo (see Ex. 5.8).

Table 5.1. Form diagram for "Hello, Little Girl."

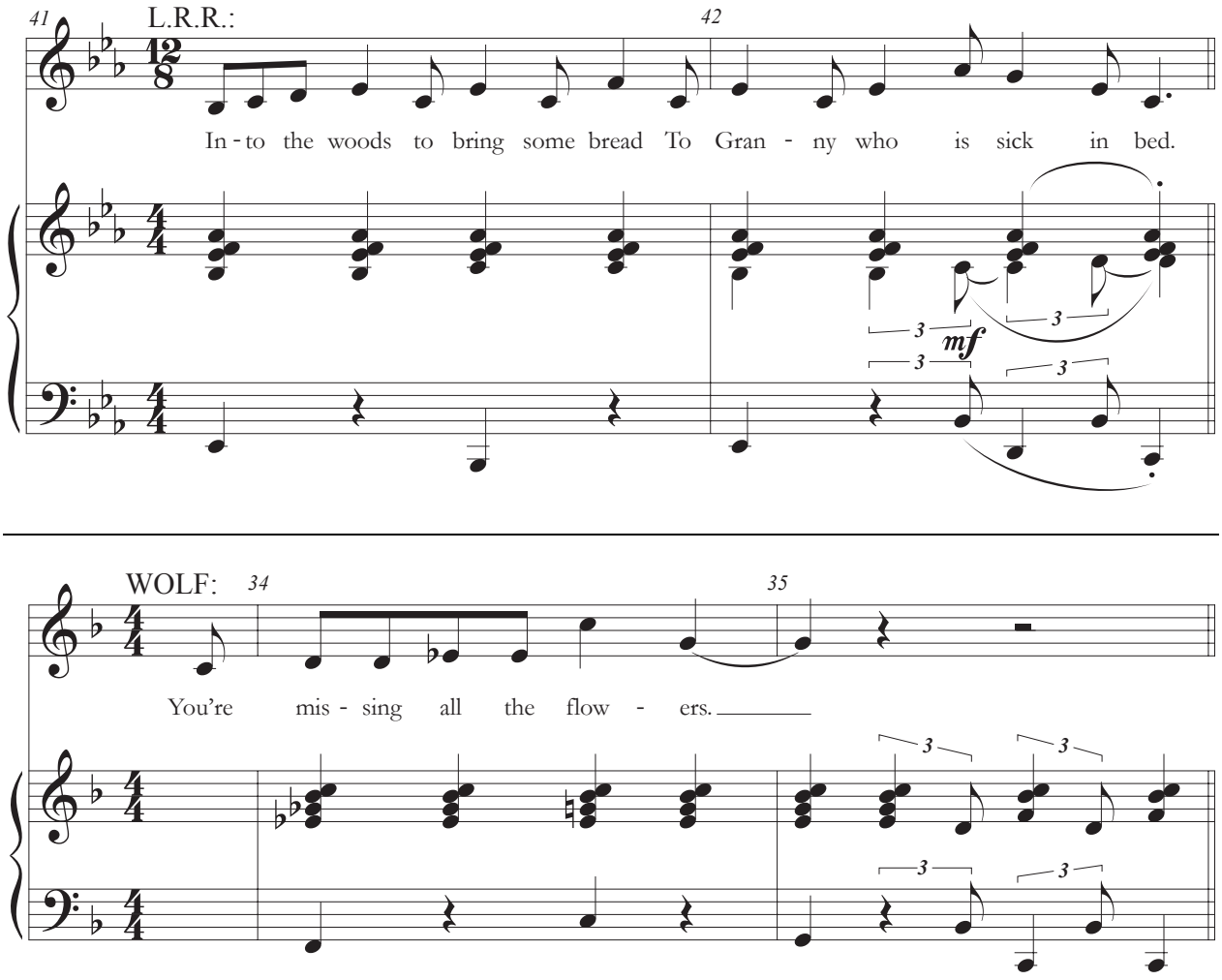
LEAD-IN Instrumental (m. 16)	**INTRODUCTION** AAB "Woods" tetrachord (m. 20)	**MODULE 1** Chorus A ("Woods" accomp.) (m. 32)	Chorus B (m. 40)
B♭ Minor	B♭M ~ …	F Major (I: IAC)	FM ~ V/GM
WOLF: *Mmmh…*	***Look at that flesh,*** *Pink and plump.* *Hello, little girl…*	WOLF: *Hello, little girl…* LRR: *Mother said, "Straight ahead…"*	WOLF: *But slow, little girl…*

Bridge (**introduction**) (m. 48)	MODULE 2 Chorus B (m. 56)	Bridge (**intro.**) (m. 64)	CODA LRR tag (m. 78)	TAG Instrumental? (m. 87)
G Minor (ii: IAC?)	GM ~ V/AM?	A Minor ~ E♭m (♭VII: IAC)	E♭ Major	E♭M
WOLF: ***Grandmother first**, / Then Miss Plump…* LRR: *Mother said, "Come what may…"*	WOLF: *Just so, little girl…*	WOLF: ***Think of those crisp**, aging bones…*	LRR: [!!] *Mother said not to stray…*	LRR: *Goodbye, Mister Wolf.* WOLF: *Goodbye, little girl.*

Example 5.7. Rising upper tetrachord in "ITW" (#1A), left; and the verse of "Hello Little Girl" (#3), right.



Example 5.8. Accompanimental leaps in "ITW," above; in "Hello, Little Girl" vaudeville, below.

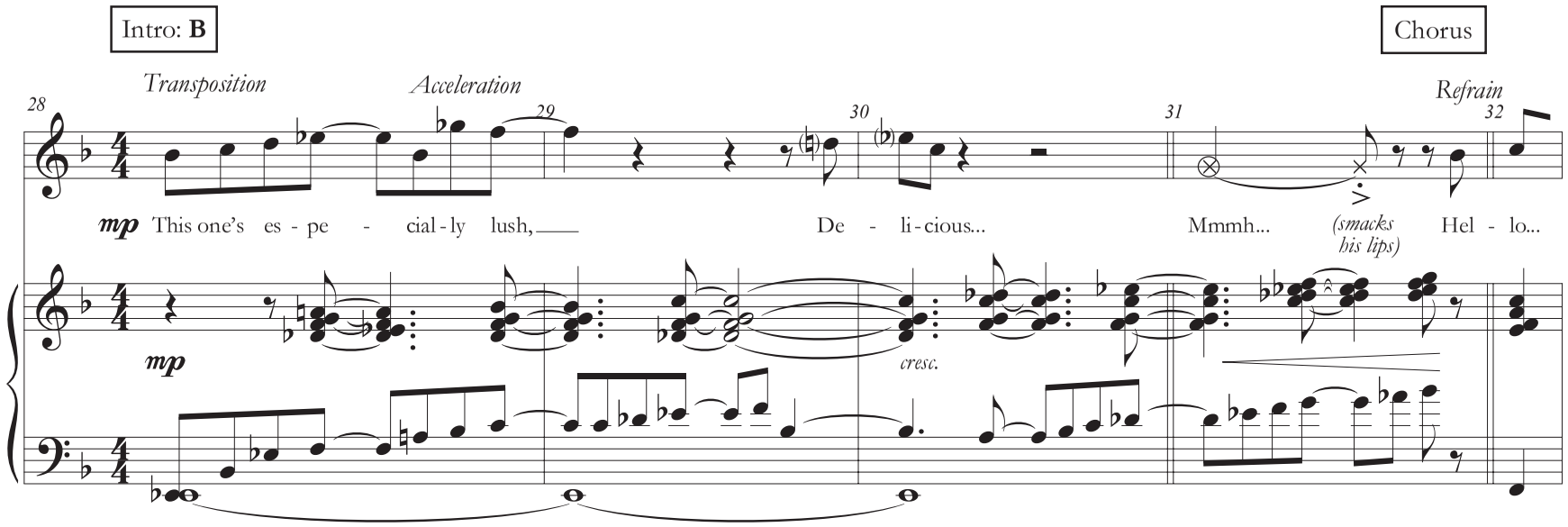


When the Wolf switches to the vaudeville, though, it sounds as if it has arrived too soon. Sondheim establishes a 4+4-measure pattern in mm. 20–27, where the second phrase answers the first. In m. 28, Sondheim raises and accelerates the Wolf's melody: it begins a fourth higher, now starting on Î instead of leading up to it; and he elides the two-bar melodic fragments of mm. 20–21 and 24–25 into a single statement. This verse resembles the first three parts of an **AABA** chorus—but the final **A** never arrives. Instead, the entire first verse lasts only twelve measures.

Yet musical links between verse and chorus betray the Wolf's barely-concealed anticipation, as shown in Ex. 5.9. The **B** phrase of the introduction is the first line not to close

with the eponymous refrain—but it is the first line in the chorus at m. 32. The chorus melody also maintains the downward leap of the refrain, but the rhythm of m. 32–33 resembles the opening of each **A** in the introduction. Finally, Sondheim rhymes the first line of the chorus ("rush") with the end of the accelerated melody in the third phrase of the verse ("lush").

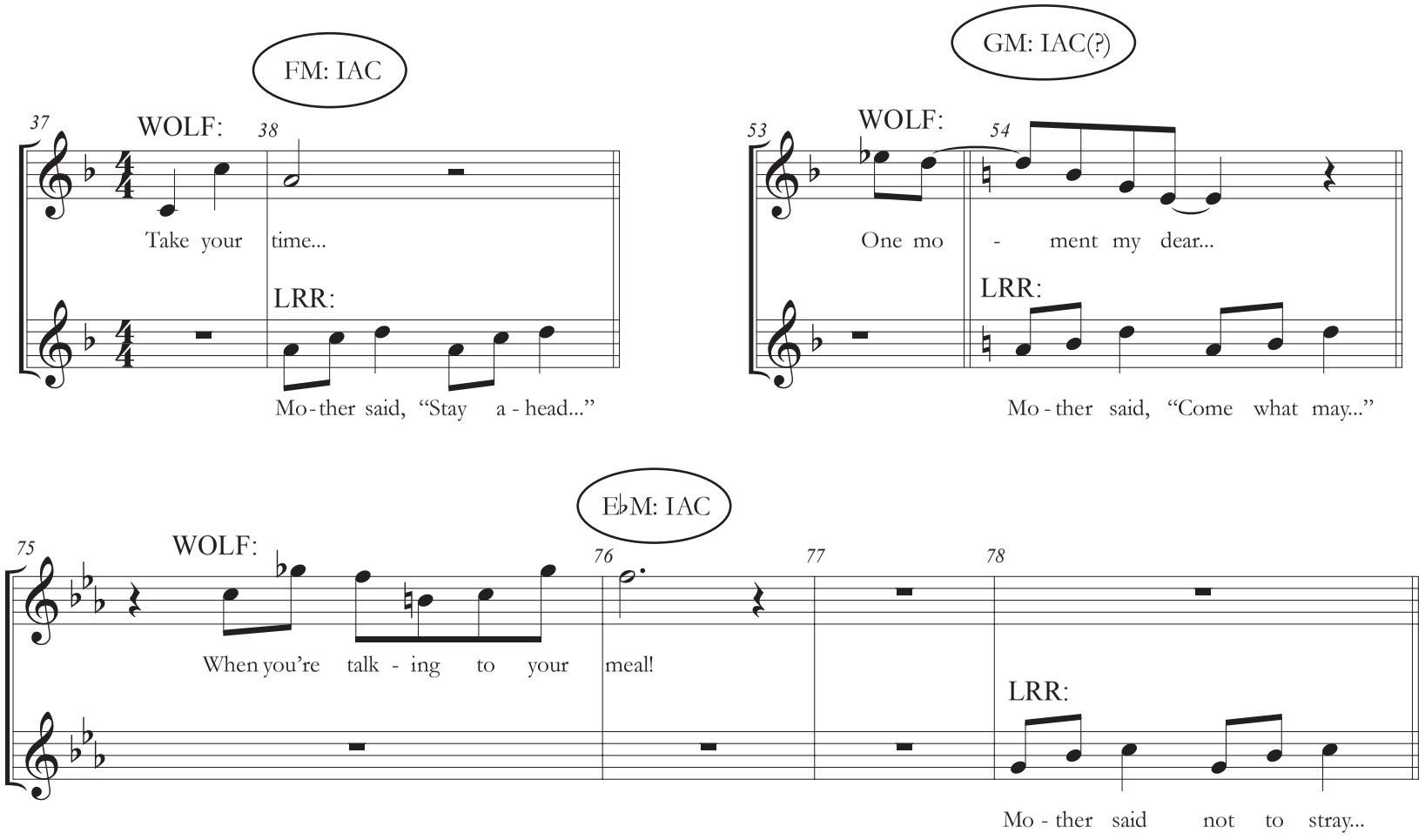
Example 5.9. Transitions into Little Red's "Into the Woods" and the verse-chorus boundary of "Hello, Little Girl."



Little Red's interjections—all shown below in Ex. 5.10—make this number barely a duet. She sings for a total of eight measures. But each one happens at a different formal juncture in the song, reflecting her growing distraction from "follow[ing] the path." A misalignment between Little Red's actions and the Wolf's verse-chorus modules heighten the tension of the entire number. She first elides with the Wolf's cadence at the end of his first chorus, at m. 38—an apparent rejection of his imploring. But the module

continues with another chorus, and rather than landing on a convincing cadence, the Wolf prepares a modulation from F Major to G Minor while he watches Little Red “stop…to listen” to the birds around her.

Example 5.10. “Hello, Little Girl”: Little Red’s responses in Module 1 (Chorus A and Bridge), above; and in the coda, below.



Her distraction continues into the second module, while the Wolf sings his second verse (m. 49) in G Minor. But as Little Red "starts to move off again," he stops fantasizing about his two awaited victims, and while halting Little Red, she sings her next sing-song disruption—this time not between choruses, but before one (m. 54).

In the final module (m. 65), the Wolf gets through an entire verse without any interruption, building to a frenzy. The march returns one last time at m. 76, a cadence in E♭ Major marked forte and with martellato markings in the accompaniment. Little Red sings her tune one last time, but it tarries compared to the previous two. It follows the Wolf's cadence, rather than eliding with it; she sings three measures, indicating that her mind is wandering; and by the second measure (m. 79), she convinces herself to take a "small delay."

"I Know Things Now"

The rest of Little Red Riding Hood's story maintains the broad strokes, only it's the Baker, not a hunter, who rescues her and her Granny. At the very start of "I Know Things Now" (Table 5.2), Little Red begins with the codetta from "Hello, Little Girl." The orchestra begins with what will eventually become the accompaniment of the *Now* figure, but Little Red only sings over sustained clusters at first. This signals the halt in action—as if the spotlight were both physically and musically shining on her from her first pitch at m. 2 (see Ex. 5.11).

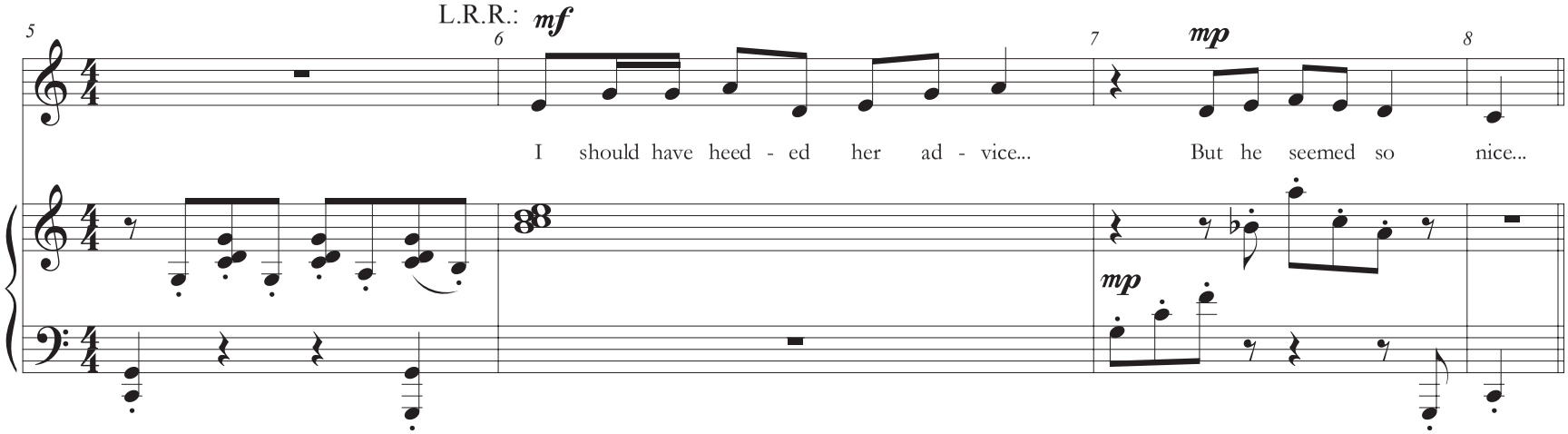
Heightening this sensation is the absence of the "Into the Woods" march—sideways (as in "Hello, Little Girl") or not. In this reprising passage, the only element that has remained from "Hello, Little Girl" is Little Red's sing-song tune. The reprising passage also starts out with the exact same lyrics as the source song; the preponderance of three rhymes in two measures makes this fragment ring especially familiar.

Table 5.2. Form diagram for "I Know Things Now."

FRAMING REPRISE "Hello" duet (m. 1)	MODULE 1 Verse and refrain (m. 9)	MODULE 2 Verse—no cadence	BRIDGE Part 1 (m. 27)	*…CONTINUES…* Part 2 (m. 31)
C Major (I: PAC)	C Major (I: PAC)	C Major~C Minor!	C Minor~…	➔V/E Major?
LITTLE RED: ***Mother said, "Straight ahead…"***	*And he showed me things…* *And he made me feel excited…*	*When he said "come in"…*	*But he drew me close…*	*And when everything familiar…*

…AND CONTINUES… Part 3 (m. 35)	MODULE 3 Verse (m. 39)	Refrain (m. 47)	**FRAMING REPRISE** "Hello" duet (m. 53)
➔V/A♭ Major?	C Major	C Major (I: PAC)	C Major (I: PAC)
So we wait in the dark….	*And I know things now…*	*And take extra care with strangers…*	***Now I know, / Don't be scared…***

Example 5.11. "I Know Things Now": Opening framing reprise.



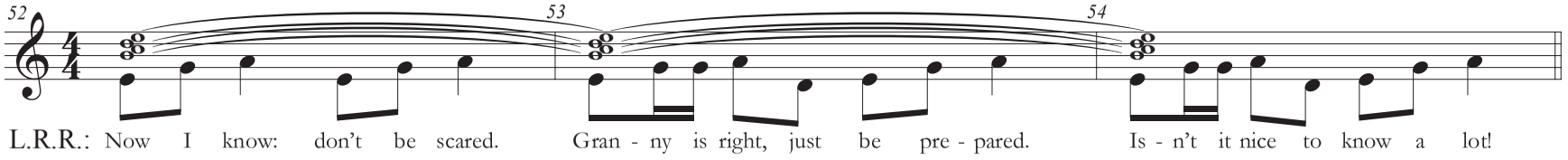
But there are two significant changes. For one, Little Red is singing in a much lower register, starting on $\hat{3}$ in C Major, rather than the same scale degree in F. In this solo, unlike her duets with the Wolf, she is bashful and reflective. For another, Little Red's pair of measures spin out into another vocal line. At m. 6, she repeats the same rhythm as the second measure of her first fragment. In the following measure, she descends the major scale with "…seemed so nice" on $\hat{4}$–$\hat{3}$–$\hat{2}$–$\hat{1}$—the first time she has sung any pitch outside of a local pentatonic scale since the title tune. The PAC heralds the song proper, and she begins singing the *Now* melody two measures later. Yet like the Wolf's song, where he was caught between formal modules, here, Little Red continues her thought into the first module: the first word that she sings after the PAC is "And" (see Ex. 5.3 in the previous section).

Like "Into the Woods," "I Know Things Now" has a preponderance of PACs in a single key. Following her rescue, though, her inner fears emerge as her solo progresses, the transitions between modules contextualizing the directness of the introduction. At the end of Module 1, Little Red sings another PAC—but she takes an extra two beats to arrive there when she stops to correct herself: "And he made me feel excited / Well, excited and scared." Module 2 delves into the Wolf's allure: Rather than a third PAC, Little Red departs into a chain of modulations by chromatic third, which eventually lands back, as she says, "at the start." With her fears most explicitly exposed throughout this module—the Wolf taking her "down a dark, slimy path" (m. 30) and the threat that everything she's known might "disappear forever" (m.33)—another PAC does not provide adequate cover. Instead, the verse returns at Module 3 (at m. 39) prepared by an E♭M7 chord, and Sondheim uses a common-tone modulation to return to C Major.

The end mirrors the beginning—again, Sondheim ends consecutive passages with PACs in the same key. Once Module 3 draws to a close, the song ends with Little Red's reprise again—but the lyrics have shifted in personal address, from "Mother said" to "Now I know."

While the reprise frames the entire song, and Little Red sings the same four measures of music in both, Sondheim adds one subtle change to highlight Little Red's lingering bashfulness. Instead of a pause after the first two measures, Little Red keeps singing—reprising not the *beginning* of "Hello, Little Girl," but the *coda*, during which she also sang three measures (see Ex. 5.12). Yet in this case, the final PAC remains unresolved for an extra bar; on its own, its diatonic simplicity emphasizes the change from oblivious to cautions.

Example 5.12. "I Know Things Now": Ending framing reprise.



Finally aware of her earlier dependence on her hood for protection, she gives it to the Baker as the first object he gets by himself to undo the Witch's spell. After her solo, Little Red's tale as we know it has come to an end. At the same time, within the song itself, Sondheim separates her reprising passages clearly from the new music of her lesson-learning experience.

Among the three songs that trace Little Red's story, Sondheim reserves strict reprise only for the last one. But the resemblances between the first and second song heighten the musical return from the second to the third. The Wolf coopts and alters Little Red's carefree marching in "Into the Woods" as he preys on her in "Hello, Little Girl." When she reaches her "Signpost," Little Red sings her own music, now assuring herself rather than engaging with the Wolf. As the Mysterious Man says toward the end of Act One's chaos: "All is repaired."

"Why Such A Sum?": Jack

"Giants" takes place after Jack has returned from the Kingdom in the Sky with stolen gold, but his tale is far from over. He has two more trips up the beanstalk before the Giant finally chases him, only for Jack to chop it down—leading to an inevitable, earth-shaking crash.

In "Giants" we see the same theatrical setup as "Things." Jack is alone onstage, recounting how the experience he has just survived is changing how he sees the world. He is awed by what he finds at the end of his ascent, most of all the nurturing hospitality of the "big, tall, terrible Lady Giant." When her husband threatens to "swallow [him] for lunch," Jack flees to his familiar home—and realizes the expanse of everything "in between."

Sondheim and Lapine have put Jack in the perfect spot to follow Little Red and frame his song with a fragmentary reprise, drawing attention to this character transformation. But that is not what happens. Instead, Sondheim constructs a seemingly new melody based on the Bean theme—in line with the given circumstances.

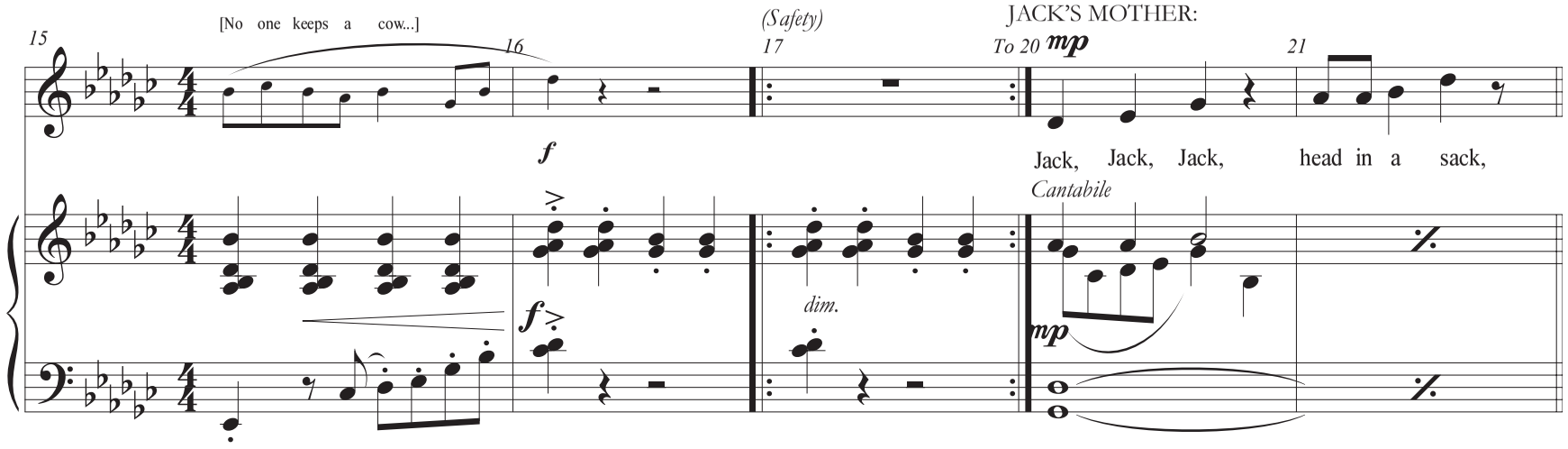
Rather than a strict reprise, Jack's signpost aligns a process of *motivic* transformation with a specific tonal relationship, both of which have followed his (or his mother's) music throughout the act. At the same time, "Giants" is the first solo to share a formal correspondence with "Things." We can recognize the elements of Little Red's signpost along her journey, but as I will show below, for Jack's signpost they are more flexible and porous.

"Jack, Jack, Jack"

I have already discussed the metrical seam between "Jack, Jack, Jack" and the first "ITW" reprise (#1D). This seam is also tonal: a modulation from G♭ Major to E♭. This same downward Minor Third key relationship returns in "I Guess This is Goodbye" (#4), when Jack sells Milky White—as well as in "Giants."

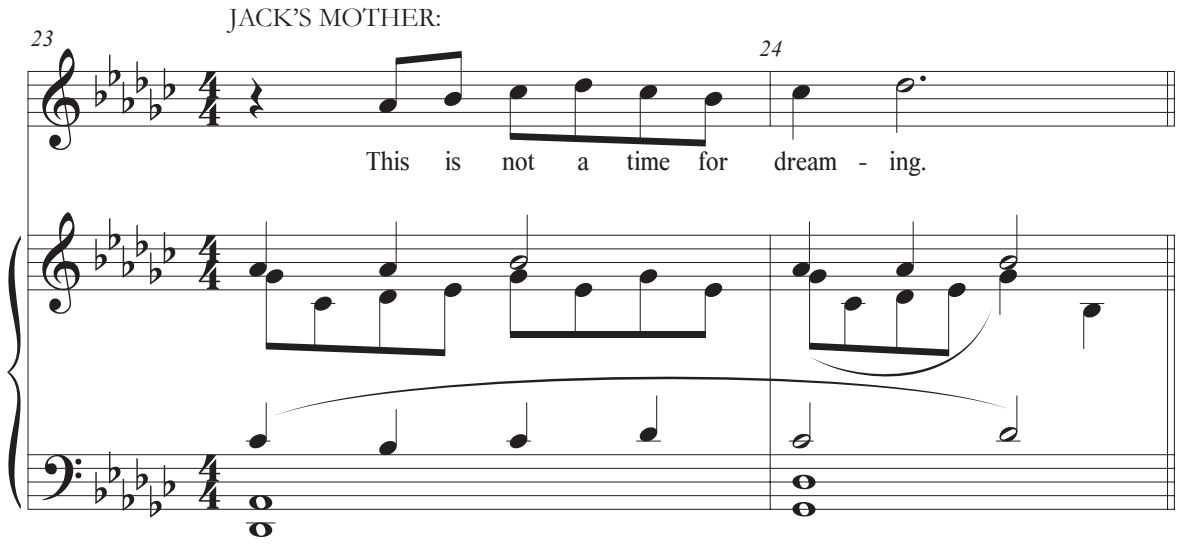
Jack's Mother must continually reiterate the urgency of her son heading to market, with the woods between Point A and the (unreached) Point B. "Jack, Jack, Jack" is the longest solo up to this point that we hear from either family member—but her own tune never quite reaches a convincing cadence. The underscore *before* her solo reprises the passage immediately before Little Red's original "ITW" (See Ex. 5.13). It starts a half step lower than when Jack's Mother sang it: #1D begins in E♭ Minor before reaching a cadence at m. 18 in the relative major (rather than E Minor and G Major in #1, respectively). From underscore to reprise, then, the modulation is less remote than a chromatic descending m3: it ends in the parallel major of where it begins, with the *relative* major of the underscore in between. Her opening couplet is entirely monosyllabic, tracing an octave of the G♭ Major Pentatonic scale starting on D♭. Sondheim only slightly embellishes the quarter-quarter-half rhythm of m. 20 in the following measure, and the two bars are related by direct transposition.

Example 5.13. Opening, Part IV (#1D): "Jack, Jack, Jack."



The first cadence of this solo occurs over mm. 23–24 (see Ex. 5.14). Jack's Mother re-treads the upper part of her register by step, adding $\hat{4}$ to the pentatonic scale—which she resolves on a strong-weak pattern *up* to $\hat{5}$. Until she reprises "ITW" in another key, she never sings the leading tone, and it almost never appears in the accompaniment. She treads richly chromatic ground sooner than she sings $\hat{7}$ (see Ex. 5.1, above). Jack's Mother's solo emphasizes pentatonic building blocks, and even as Sondheim explores other harmonic areas, he delays completing an entire diatonic collection in her melody until the "ITW" reprise.

Example 5.14. "Jack, Jack, Jack": IAC in first phrase.



"I Guess This is Goodbye"

Whereas the modulation in Jack's Mother's solo replaces the last **A** of an **AABA** chorus, Sondheim introduces Jack's farewell to Milky White with an immediate key change. Jack, tarrying in the woods, encounters the Baker and his Wife. They promise magic ("beyond description!") of the five beans Jack is about to receive in exchange for his pet and only friend.

Before Jack starts singing, Sondheim sets the point of sale to the Bean theme, as shown in Ex. 5.15. The theme begins on D and lands on E, without accompaniment—either G Major or E

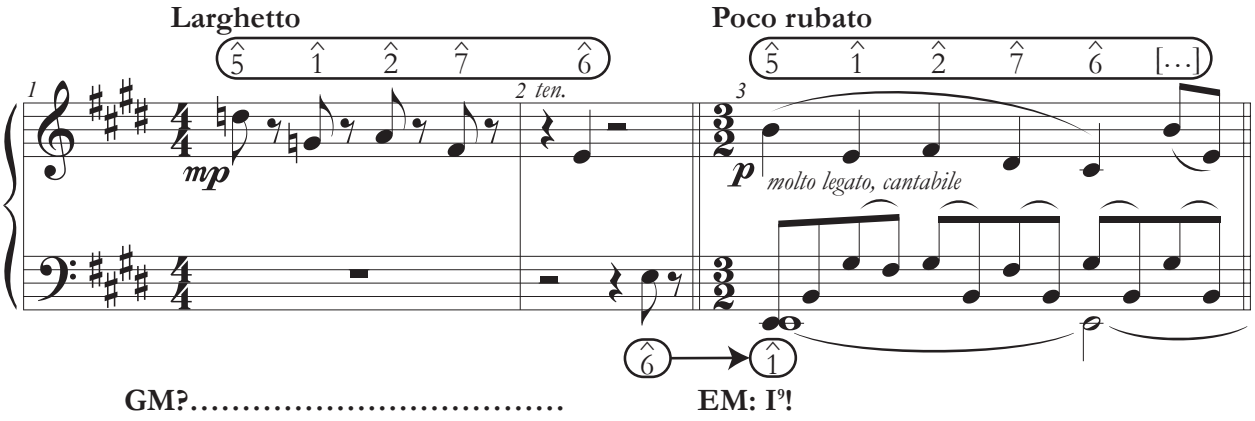
Minor. As the Baker puts the sixth bean in his pocket, Sondheim repeats the last note two octaves lower. This bass note pivots to the tonic root of the new key at m. 3—E Major. When Sondheim repeats the Bean theme as a cello solo, it begins on B, the new $\hat{5}$. As previewed above, even with the six pitches in the earlier key, it still follows the key scheme of "Jack, Jack, Jack"—starting in one key and ending a m3 lower.

Over the next three measures, Sondheim treats the cello solo first to diminution and then fragmentation, keeping only the final three pitches. Ex. 5.16 shows the tail end of this process starting in m. 6, plus Jack's vocal entrance. In m. 7, Jack's rhythm begins in alignment with this fragmentation of the Bean theme. Jack's first three pitches in m. 7 seem, coincidentally, to match the second half of Jack's Mother's pentatonic ascent in #1D. But at the same time, this melodic fragment aligns with the fragmented Bean theme in the accompaniment—and they are related by retrograde inversion. In addition to ephemerally relating Jack's melody to his Mother's solo, Sondheim places this moment in the same rhythm and starting pitch as the ephemeral Bean theme.

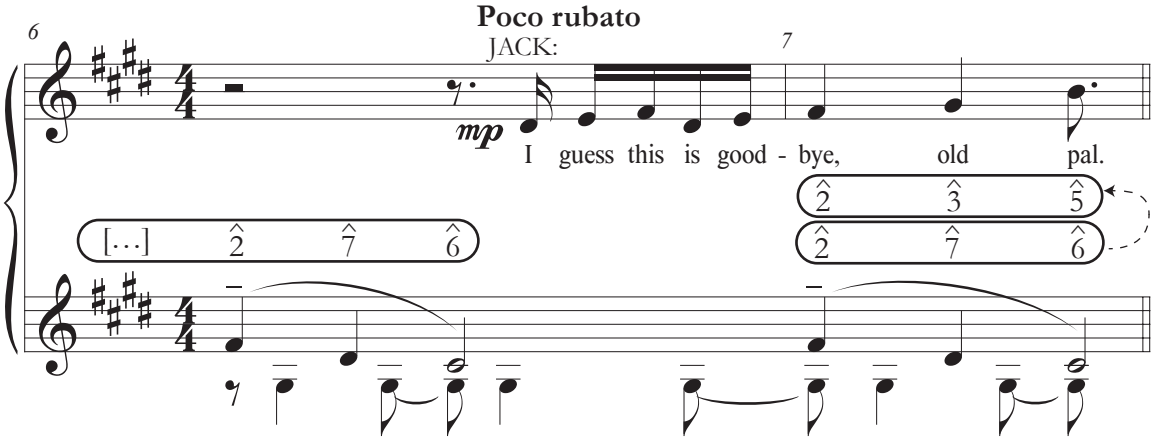
One last similarity to Jack's Mother's solo is the sparing use of characteristic scale degrees. Jack's vocal range in "Goodbye" is unusual—an octave spanning D♯s, the leading tone. But while Jack's melody is entirely diatonic, Sondheim only uses $\hat{4}$ at the cadence (see Ex. 5.17). And like "Jack, Jack, Jack," the cadence in "Goodbye" is relatively weak, resolving $\hat{4}$ down to $\hat{3}$.

We see parallels in how "Goodbye" and "Hello, Little Girl" each transform musical material from earlier numbers—"Jack, Jack, Jack" and Little Red's "ITW," respectively. In the later songs Sondheim recalls motivic fragments and tonal pivots. Jack recalls his Mother's pentatonic melodic ascent and modulation down by minor third; the Wolf recalls Little Red's diatonic upper tetrachord and martial accompaniment, plus the local ascent by step into the first chorus.

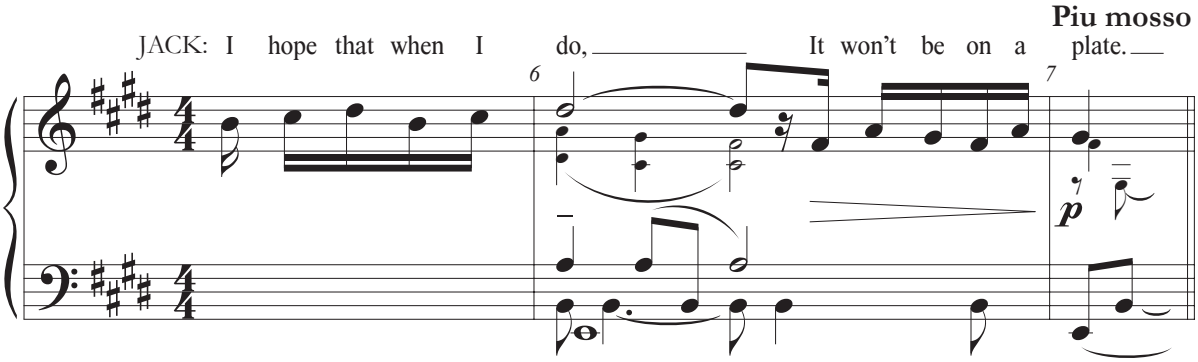
Example 5.15. “I Guess This is Goodbye” (#4): Opening Bean theme; cello solo and fragmentation.



Example 5.16. “I Guess This is Goodbye”: Pentatonic fragment starting on downbeat of m. 7; compare to second measure of Example 5.14, above.



Example 5.17. “I Guess This is Goodbye”: Jack’s $\hat{4}$–$\hat{3}$ IAC.



"Giants in the Sky"

When Jack's Mother finds out Milky White's meager price from her son, she scatters the five beans—not realizing, as the Narrator portends, the heights they will reach. But the action of Jack's adventure takes place entirely off- and above-stage. We never see either Giant, nor the kingdom in the sky; we only witness the story from an earthly vantage. It also takes place incredibly fast in show time, amidst continuous music. "Giants" (see Table 5.3) immediately follows the short ensemble number "First Midnight" (#8), which itself immediately follows the

Table 5.3. Form diagram for "Giants in the Sky."

FRAMING REPRISE? "Midnight" disruption (m. 1)	**MODULE 1** Verse (m. 8)	Pre-chorus (m. 16)	Chorus (m. 20)
A♭ Major	A♭ Major	vi/A♭ Major~…	F Major (I: PAC)
JACK: ***There are giants in the sky!***	*When you're way up high, And you look below…*	*You're free to do Whatever pleases you…*	*[There's a] Big tall terrible giant At the door…*

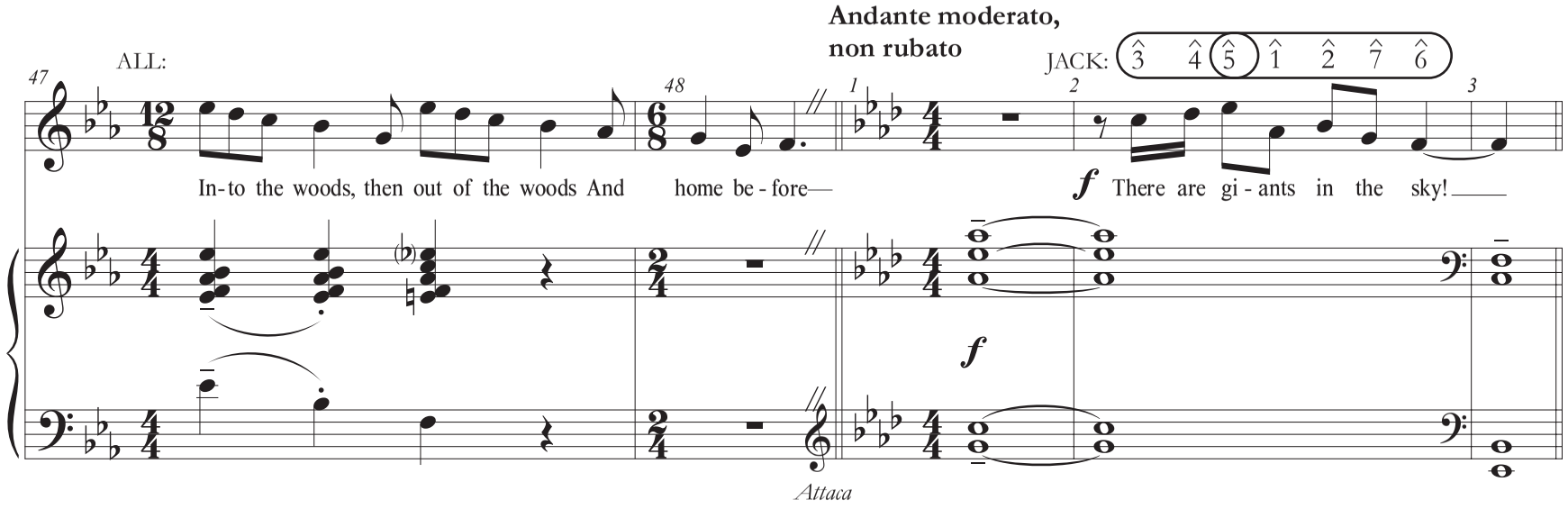
MODULE 2 Verse (m. 38)	Pre-chorus (m. 48)	Chorus (m. 52)	**FRAMING REPRISE** Lesson? (m. 70)
FM➔A♭m~…	~…	➔F♯ Major	F♯M (I: PAC)
Only just when you've made A friend and all…	*The fun is done. You steal what you can and run.*	*The roof, the house and your mother At the door…*	***There are giants in the sky!***

short duet "A Very Nice Prince" (#7). "Prince" is the first meeting between Cinderella and the Baker's Wife—who still has Milky White in tow. As the duet ends, Cinderella notices the beanstalk "rising to the sky." She begins to race home, but not before the Baker's Wife notices her "slippers as pure as gold." In the ensuing chaos Cinderella flees and the Baker's Wife loses track of Milky White. In "First Midnight" the cast gradually assembles on stage, including Jack—who immediately runs off to climb the stalk. The end of "First Midnight," shown in Ex.

5.18, reprises the cadential refrain of "Into the Woods," but before the cast resolves to tonic, Jack rushes onstage to sing that "There are giants in the sky." Jack's entire trip takes about fifty seconds for the audience.

But it is the stage action after his trip that is the surprise, and that requires time. As with Little Red's signpost, this is the first instance Jack is alone with his thoughts in the show. Sondheim introduces both haltingly. Little Red's accompaniment switches between the strict *Now* accompaniment and static clusters; in "Giants" the accompaniment begins entirely with static chords, and so determining the downbeat in relation to the melody is unclear.[20]

Example 5.18. End of "First Midnight" (#8), at the *attaca* to opening frame of "Giants in the Sky" (#9).



20. The filmed performance of the OBC captures this best. In the OBCR, the first four "beats"—the opening attack, the first syllable of "giants," "sky," and the downbeat of m. 3—are all played evenly.

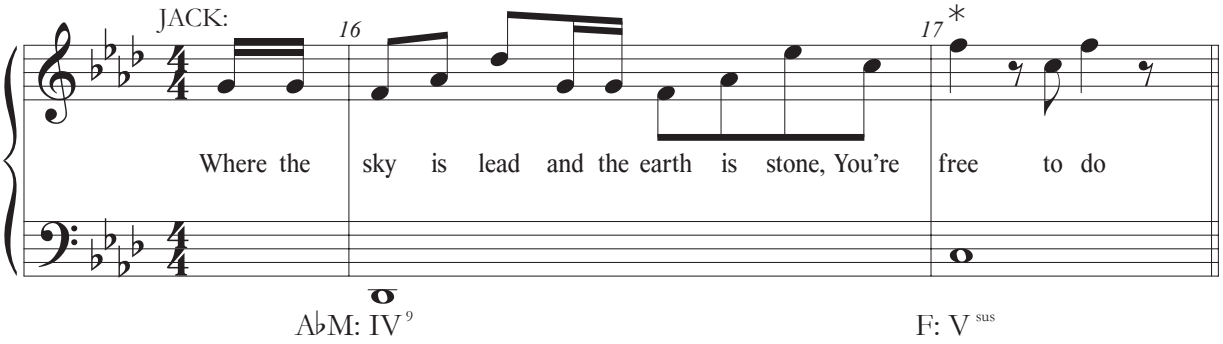
As noted above, Jack's framing melody for "Giants" is not a reprise. Instead Jack's first seven syllables elide the three-note melody of the *Now* figure with the five-note Bean theme. Along with Jack's frame not reprising an earlier song, it also does not end with a strong cadence—as opposed to the PAC at the end of the introduction to "Things." The resemblance is in how each character spins out these melodies. Jack repeats an embellishment of his melody in m. 4, but then he repeats the last four notes of the Bean theme, landing on $\hat{6}$.

This fragmentation recalls the cello solo in "Goodbye," which vamped the last *three* notes of the theme, but it also resembles Little Red's continuation of her own melody. For both characters, the signpost begins of a short reminiscence that halts, repeats, and keeps spinning out—a reprise for Little Red, and a motivic development for Jack.

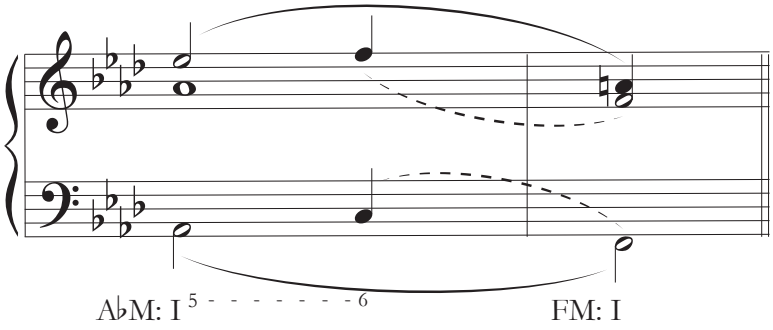
For Jack, the melody in the frame pours past the seam with the song proper. In fact, Jack's entire introduction and first verse, during which he is singing about being "way up high," fit entirely in the range of the Bean theme: E♭ ($\hat{5}$) above, F ($\hat{6}$) below. His first pitch to surpass this boundary is on the word "free," on a high F at m. 16, finally completing an octave on a tonicization of **vi** (see Ex. 5.19). After the tonicization we do not return to the "home" key of A♭ Major, though, and the chorus, where Jack sings about arriving at the entrance of the Giants' castle, is in F Major (see Ex. 5.20). As in both "Jack, Jack, Jack" and "I Guess This is Goodbye," $\hat{6}$ is reinterpreted as $\hat{1}$. Unlike these earlier songs, in "Giants" the completion of the diatonic scale and the modulation are interrelated events.

In the chorus, Sondheim recontextualizes the Bean theme yet again. Jack varies the lyrics from the frame, repeating "Big, tall terrible"—though there is only one "giant," and she is "at the door" rather than "in the sky." Jack is also not singing the same melody: Sondheim augments and moves his extended Bean theme to the orchestra. He also gives the theme harmonic function: it accompanies the final word of this opening line, over the predominant and dominant harmonies

Example 5.19. “Giants”: Surpassing the m7 range of the Bean theme.



Example 5.20. “Giants”: Voice-leading sketch of Verse 1 to Chorus 1.

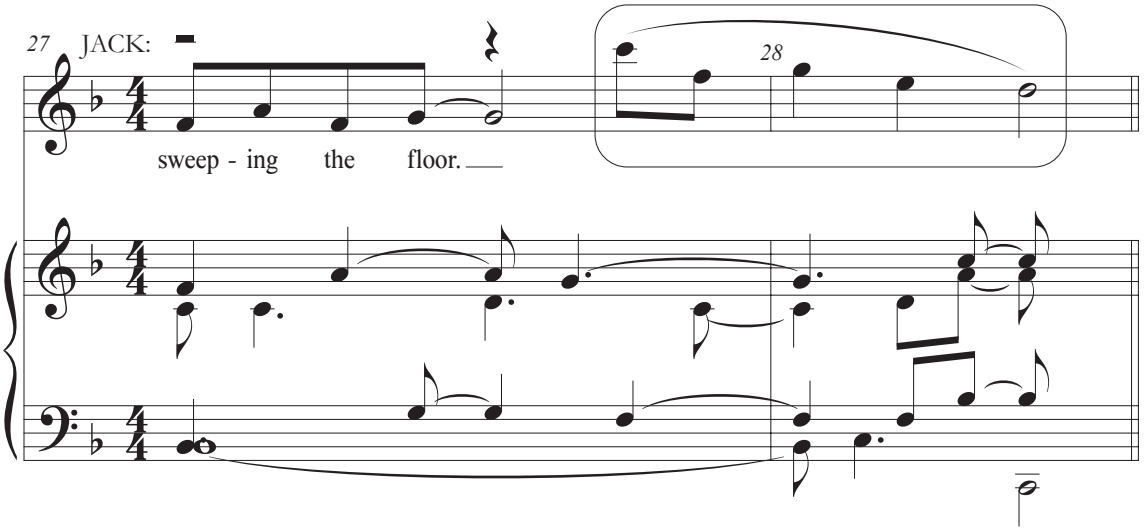


of an entirely diatonic phrase (see Ex. 5.21). Jack repeats the same melodic idea over the following four measures, and recalling the cello solo from “Goodbye,” Sondheim accelerates the start of the Bean theme the second time we hear it in the orchestra.

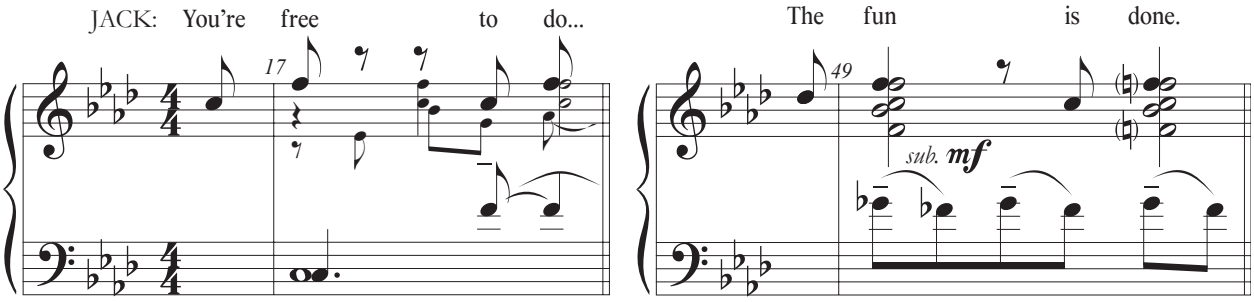
The first chorus reaches a PAC in F Major, and the opening key of A♭ is a distant memory. Sondheim returns to the same register at the pre-chorus, with the high F now solidly functioning as $\hat{1}$ (see Ex. 5.22). As Jack is singing about descending home, Sondheim modulates the key by half step, and the second chorus and closing frame are in F♯ Major.

The closing seam recalls several elements of “Things”: Jack ends on a PAC, and pauses before returning to the melody in the introduction. Jack also returns to the opening lyrics, seemingly fixated on awe, and not ending with the lesson he has learned—a contrast from Little

Example 5.21. “Giants”: Bean theme above predominant-dominant progression.



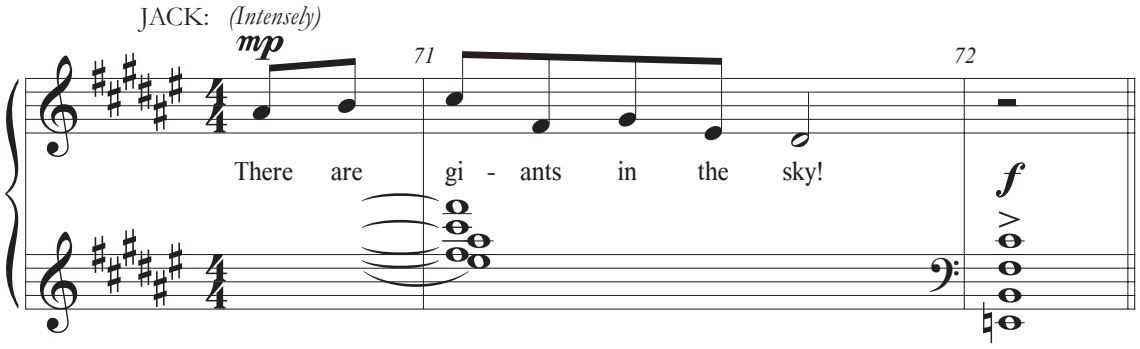
Example 5.22. “Giants”: Harmonies at the opening of pre-chorus 1 (left) and 2 (right).



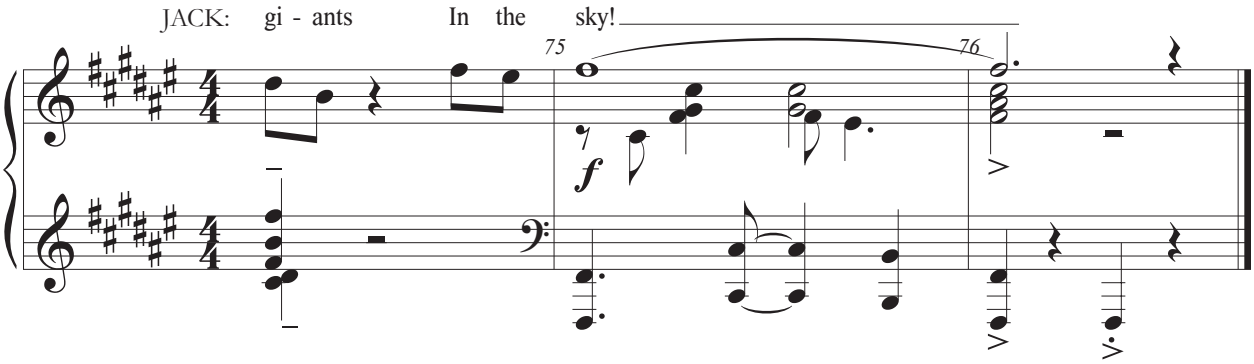
Red’s diffidence (see Ex. 5.23). And of course, Jack is now not in the key where he began—he is, instead, “in between” the keys that opened the first (A♭M) and second (FM) modules. A stepwise modulation between choruses, in a Broadway song, is a traditional technique of intensification that does not imply the same tonal instability as a Classical sonata-form movement beginning and ending in different keys. But Sondheim takes advantage of this tonal shift. With Jack singing the same melody on the same lyrics as the opening, the *lower* key in the closing frame is quite noticeable: “sky” is now the second-lowest pitch of the entire song. But to match his excitement, Jack ends high (see Ex. 5.24): the final word of the song is the first time “sky” seems in an appropriate register.

The alignment in Little Red's solo of reprise and tonal resolution have come undone—along with dramatic conclusion. Jack immediately wakes up the Baker and gives him five gold pieces for Milky White—neither knowing that the Baker's Wife has lost her. Under the impression that the Baker wants a higher price, Jack immediately returns up the beanstalk for more gold. This is a far cry from the Baker's scene with Little Red, in which she decides to give the Baker her emotional source of protection.

Example 5.23. "Giants": Return to opening lyric at the closing seam.



Example 5.24. "Giants": Ending.



In the second signpost we can still recognize the general shapes of Little Red's musical and theatrical structures. But Jack's solo is melopoetically restless. "Sky" begins too low; "way up high" is too constrained; "terrible giant at the door" sounds too satisfying. Compared to Little Red, what lesson has Jack learned? That there is a wider world to explore, sure—but also that he still longs for the comforts of everyday life.

"The Faraway Prince": Cinderella

In any decent musical comedy, a wedding coincides with a global "Happy Ever After." With this in mind, "On the Steps of the Palace"—sung by Cinderella, whose fairy tale ends with marriage—seems to be the climactic signpost of the three in Act One. It is the third solo, on the third and final night; is also the longest by far. Her framing reprise at the beginning lasts at least a phrase plus a transition into the song proper—and there is an entire standalone bridge section. It also uses rhymes expansively, across modules—"decision," "envision," and "collision" end the second lines of each verse—in a way the other solos do not.

Cinderella recalls her two short duets with the Baker's Wife, "A Very Nice Prince" (#7) and "A Very Nice Prince (reprise)" (#12C), both of which are only slightly longer than the introduction to her lesson-learning song. In these earlier scenes Cinderella, overwhelmed with ambivalence, has fled the ball; she stumbles before the Baker's Wife, who is awed by the Prince's allure even as he pursues Cinderella. The third night, we find out that the Prince has tried to keep Cinderella close by spreading pitch at the exit, and she leaves one of her golden slippers behind.

The clarity of the reprise at the opening—along with the stable key throughout the entire song—seem to link this song more strongly to "Things" than we saw with "Giants." Little Red's straightforward framing reprise of "Hello, Little Girl" had no analogue in Jack's solo.

But pinpointing where Cinderella's reprise ends and her new song begins is murkier than it was for Little Red or Jack's. The melodic and accompanimental material of Cinderella's earlier music bears a striking resemblance to Sondheim's treatment of the *Now* figure in "Steps." And while the opening reprise is clear, the ending frame dissolves almost entirely.

This murkiness resonates with where Cinderella is in her tale as she is assessing it. Not only is it still in progress; Cinderella remains in the height of the action. "Steps" is the first solo

to give a familiar character a new motivation. Lapine turns Cinderella's slipper into a strategic choice: *she* does not have to reveal herself as, to quote her Stepmother, the "stubborn kitchen wench." Instead, the Prince's pursuit can lead him to the woman whose everyday life the festival's elegance kept shrouded.

On the third day, we have also seen the fairy tales begin to fracture in new ways. In "Stay with Me" (#12A), the Witch discovers Rapunzel has had her Prince as a "visitor"; as punishment, the Witch cuts off her hair. Almost immediately afterward we see the first actual collision of fairy tales. Little Red encounters Jack in the middle of the woods: she, showing off her new wolfskin cape; he, showing off his new golden egg. Until this moment, the Baker and his Wife were the only link between Grimm and Perrault's tales.

This breaking-down is to be expected in a farce. The dramatic resolution and narrative conclusion at the very end should summarize—and seem as impossible as—every absurd twist along the way. But as I will show below, the metric and harmonic wavering that has followed Cinderella's music through the act remains as she assesses her story during "Steps." And this wavering aligns with Lapine and Sondheim's version of Cinderella—a soon-to-be wife who has never seemed interested in romance in the first place.[21]

"Cinderella at the Grave"

Sondheim has spoken extensively about the tonic-dominant ambiguity in "A Very Nice Prince" (#7), Cinderella's duet (and reprise, #12C) with the Baker's Wife; but we first catch glimpses of this when Cinderella visits her Mother's grave. She sings a reprise of what the Stepsisters sang at her as she was preparing their outfits for the ball (#1B). The Stepsisters' lyrics

[21] Cinderella's limited responses indicate that "the fragmented replies…underscore her growing awareness concerning the inadequacy of marriage." Scott F. Stoddart and Paul M. Puccio, "Ever After? Marriage in *Company* and *Into the Woods*," *The Sondheim Review* 2, no. 2 (Fall 1995), 22.

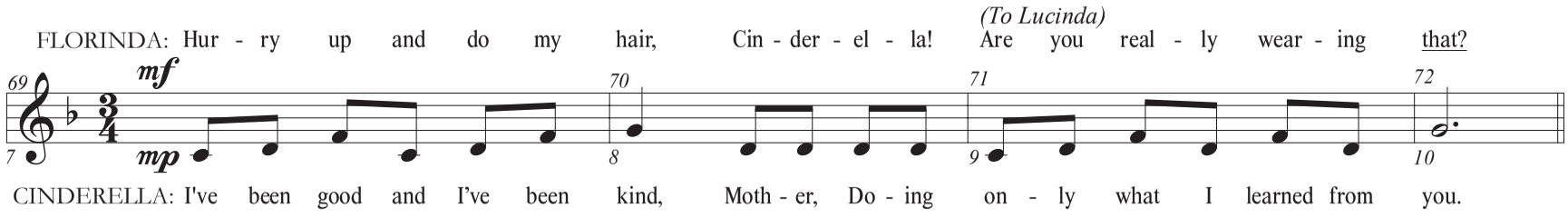
in Ex. 5.25 are direct, commanding the space: their wish is for the Prince. But at the grave, Cinderella's crisis is her loneliness.

In the Opening, Cinderella recites a monologue to herself after the Stepsisters' admonishments. Sondheim modulates to B♭M while she sings about the differences between "good," "kind," and "nice." But in "Grave," Cinderella stops herself before the key change, adding the lyrics "I wish—".

When the apparition of Cinderella's Mother appears,[22] we instead hear a diatonic wash in F Major for 27 measures. But a tonic chord does not arrive until five measures from the end of Cinderella's scene—as she exits the stage. And before that, Cinderella's melody ends on a high $\hat{7}$, without any tonic resolution (see Ex. 5.26).

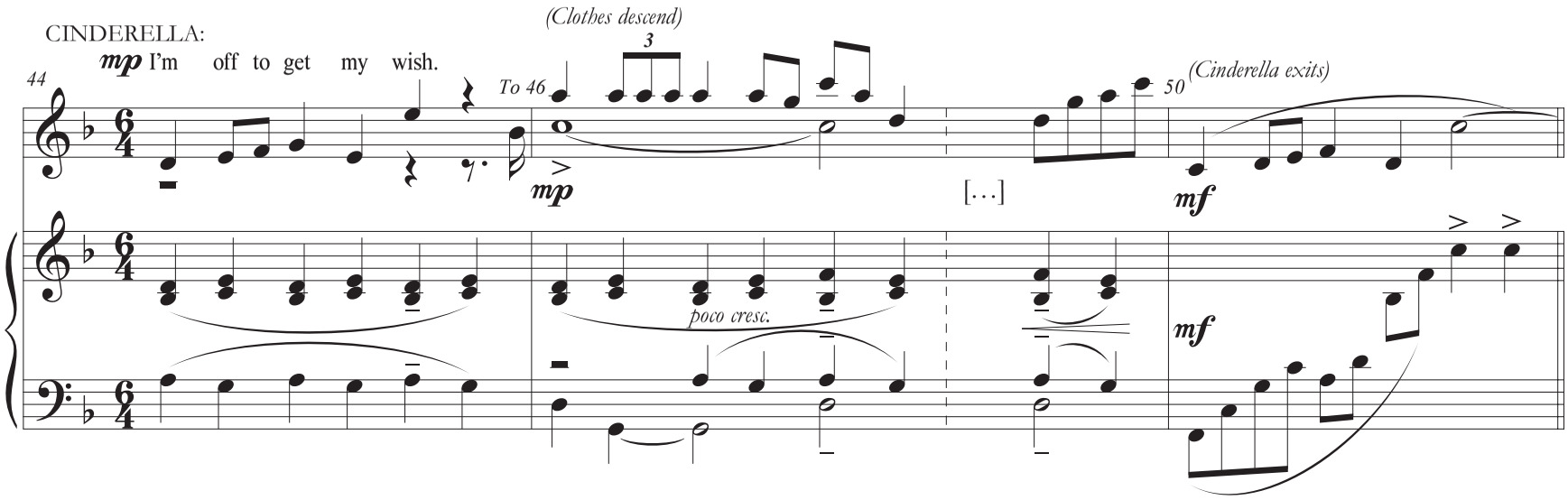
Cinderella's Mother recognizes her daughter's indecisiveness. She urges her to "specify" as the accompaniment wavers on pre-dominant harmonies. Ex. 5.27 shows how even as Cinderella's mother is singing in F Major, the accompaniment—in which the upper voices are alternating between $\hat{6}/\hat{4}$ and $\hat{1}/\hat{6}$, while the bass rests on $\hat{4}$—provides weak support at best for a major-mode key.

Example 5.25. "Opening" (Stepsisters, above) and "Grave" (Cinderella, below) melody.

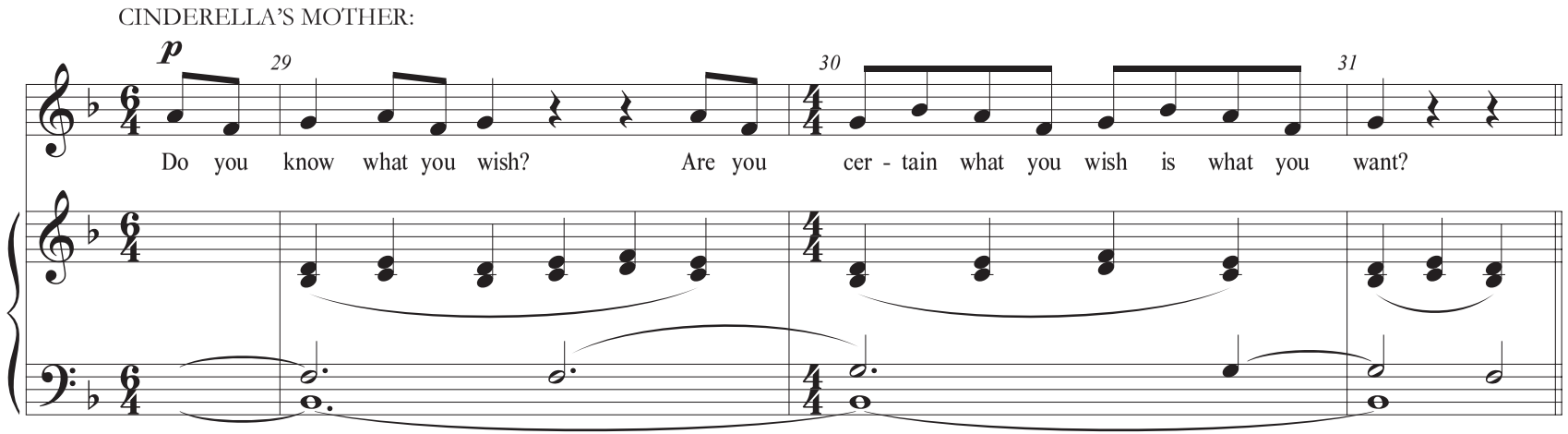


22. Not the Fairy Godmother, as is familiar in through the Perrault tale and Disney adaptation; in Grimm's, there is also no midnight deadline.

Example 5.26. “Grave”: Cinderella’s unfulfilled cadence and subsequent brass fanfare; tonic harmony as she exits.



Example 5.27. “Grave”: Cinderella’s Mother’s vocal entrance over a B♭ Major harmony.



Meanwhile, Sondheim has written in metric dissonance: the tenor is emphasizing groups of three quarter notes, while Cinderella's Mother is singing groups of two. This dissonance even continues after the Mother *begins* singing in 4/4.

What does Cinderella wish for? She never does heed her Mother's urging. She asks for "silver and gold" clothes—but as she is off to get her wish, she has not said what it was.

"A Very Nice Prince" / "...Prince (Reprise)"

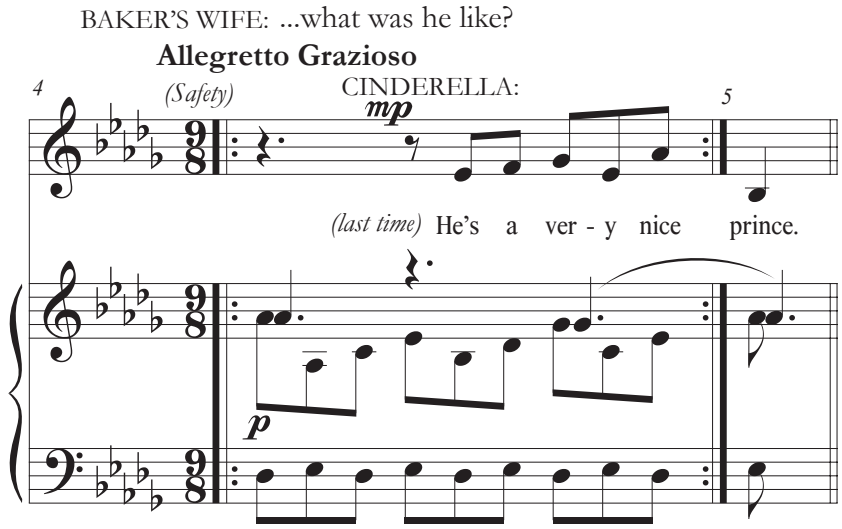
Sondheim maximizes harmonic uncertainty in Cinderella's first duet. In 9/8, the downbeats amidst the stepwise stream of eighth notes in the lower voice of Ex. 5.28 alternate each measure between D♭ and E♭—$\hat{1}$ and $\hat{2}$—while the upper arpeggiations outlining **IV** and **V** remain identical every measure. As mentioned above, Sondheim is highlighting Cinderella's hesitation in this song. It is the clearest instance of romantic disjunction: The Baker's Wife wants to learn as many details about the Prince as she can, while Cinderella cannot stop equivocating.

At the first rhyme (See Ex. 5.29), between "a very nice ball," and "well he's tall," Sondheim changes the time signature to 6/8, and the accompaniment rises a step to $\hat{2}$ and $\hat{3}$. Not only is this a weak cadence—the only instance of $\hat{1}$ is on the very last eighth note of each measure in an upper voice—but as Ex. 5.30 shows, this same accompanimental figure that has "resolved" this first phrase holds into the *start* of the second.

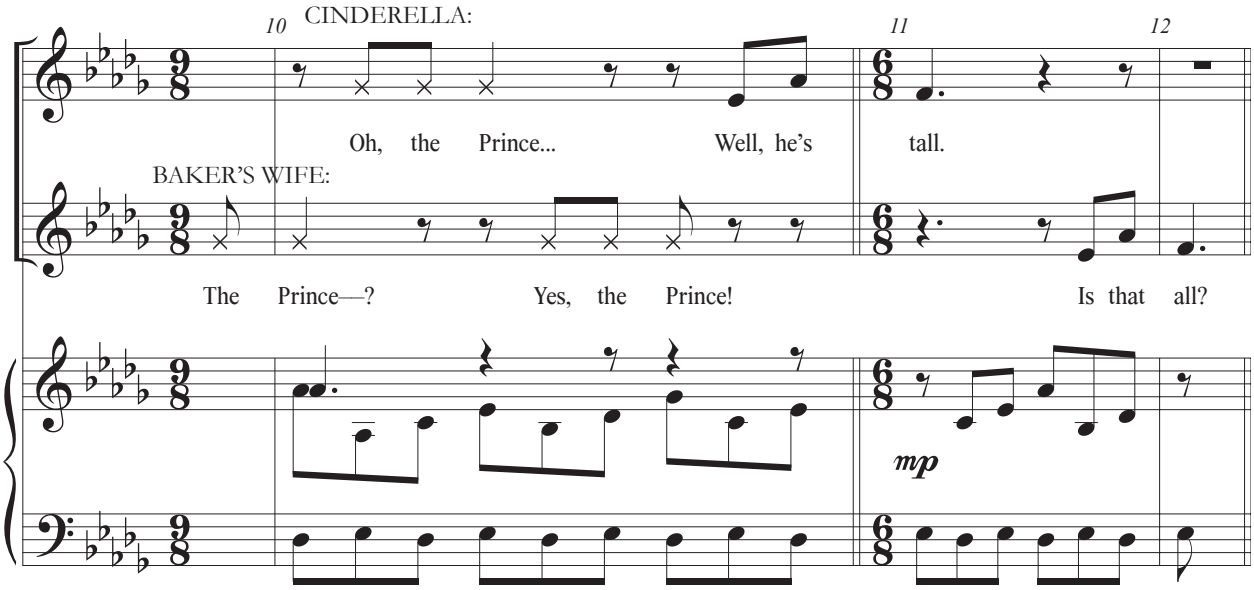
In the second phrase, Sondheim plays with groupings of two and three at multiple levels, furthering what we saw in "Grave." Each of Cinderella's lines are an extra measure apart in this phrase—but since three measures of 6/8 and two measures of 9/8 last the same amount of time, Cinderella's melody remains rhythmically unchanged from the opening. The clearest indication that the meter is still in 6/8, then, are spoken interjections (see Ex. 5.31). In the first phrase, the Baker's Wife responds to Cinderella's opening line with "And?" on beat three; Cinderella repeats

her question on the downbeat of the following measure. The Baker's Wife tries a similar tactic in the following phrase, but Cinderella does not respond. A beat later, the Baker's Wife asks again, finally goading another answer.

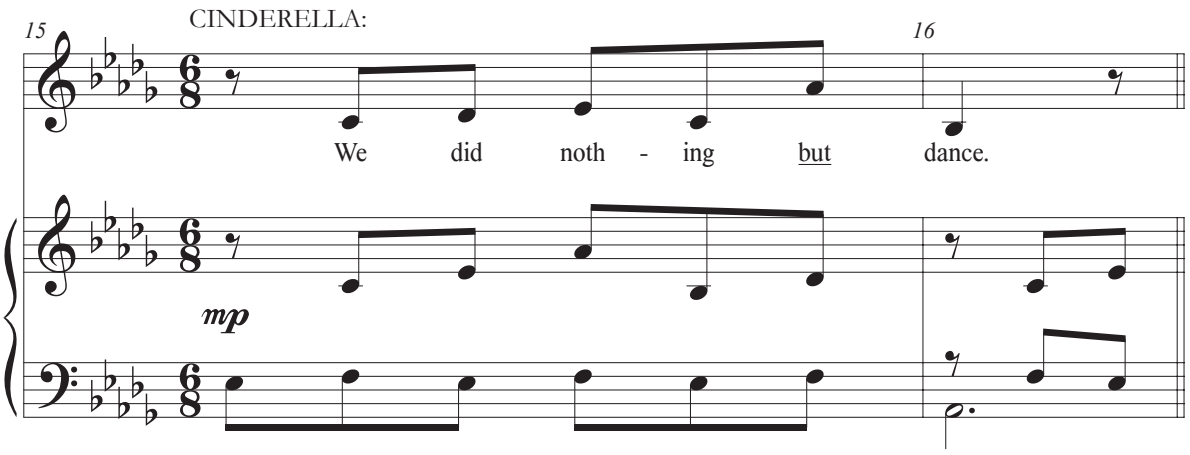
Example 5.28. "A Very Nice Prince" (#7): Opening.



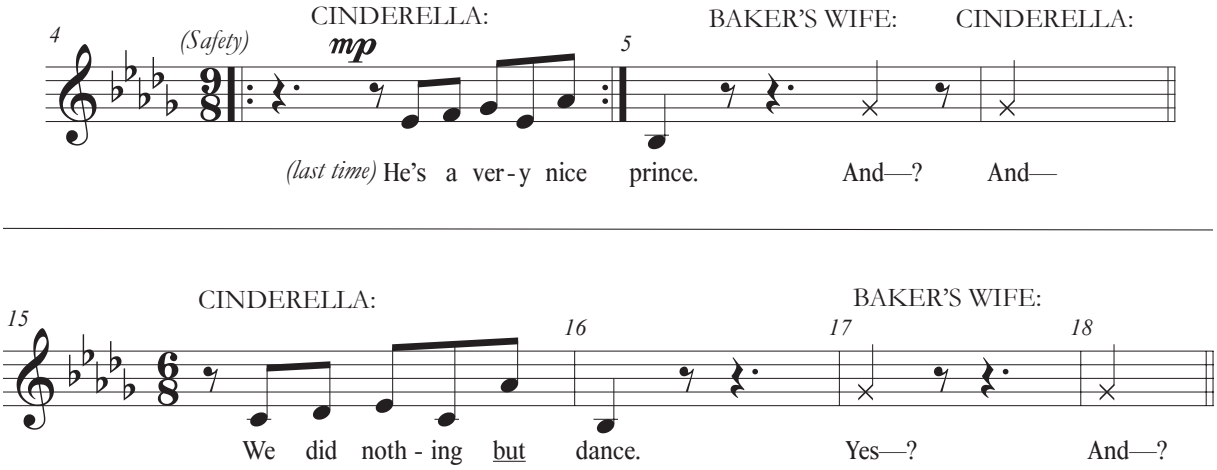
Example 5.29. "A Very Nice Prince": The first "cadence."



Example 5.30. "Prince": Start of the second phrase, with the same accompanimental pattern as the resolution in Ex. 5.30.



Example 5.31. "Prince": confirming meter through spoken replies at the start of each phrase.

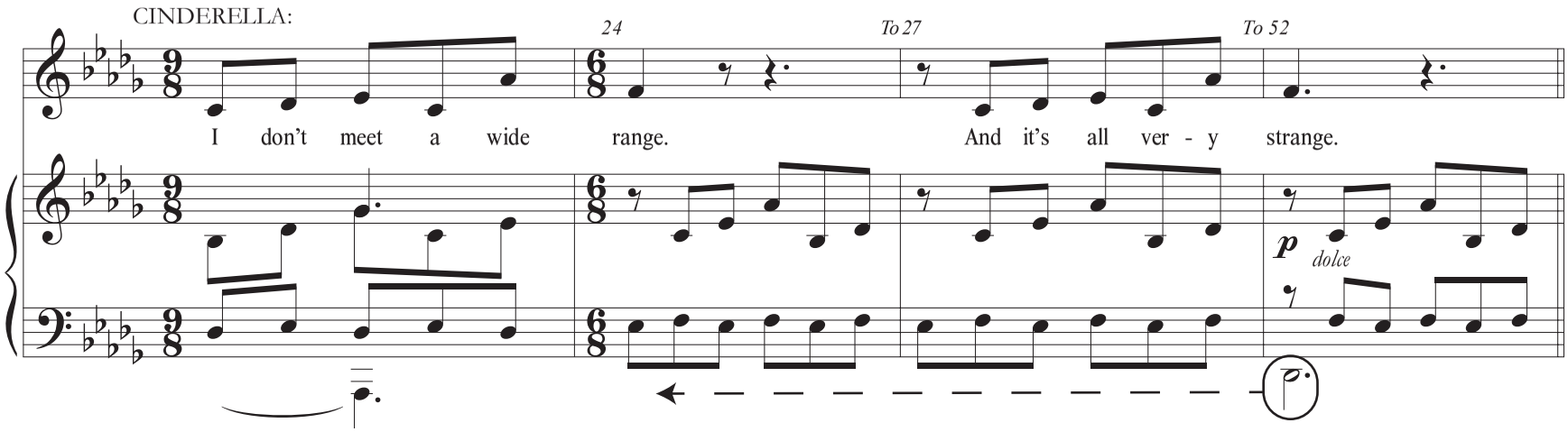


In the second phrase, the single rhyme is extended: "A nice change" rhymes with "a wide range," and then again with "very strange." Sondheim finally places a root-position tonic chord on the last downbeat—though this is *after* the same weak resolution that he used in the first phrase (compare Ex. 5.32 with Ex. 5.29, above).

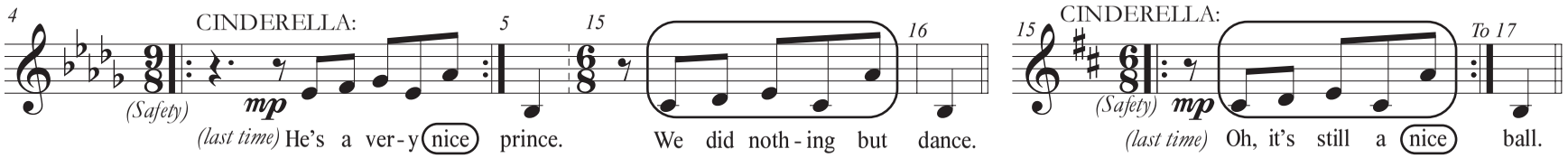
At the end of the song, the Baker's Wife, who has Milky White in tow, spots Cinderella's golden slippers—and as she tries to run after her, the cow escapes. The second night, with one less ingredient in hand, the Baker's Wife tries charming Cinderella out of "just one" slipper. The

reprise begins with appropriate urgency. It recalls the opening lyrics, with the return of the word "nice"—but the time signature, melody, and accompaniment recall the duet's *second* phrase (see Ex. 5.33; accompaniment not shown). The Baker's Wife is unsuccessful—and the reprise, while it extends the final rhyme yet again (this time "food" has three rhymes: "rude," "pursued," and "mood"), Sondheim avoids the tonic resolution (see Ex. 5.34).

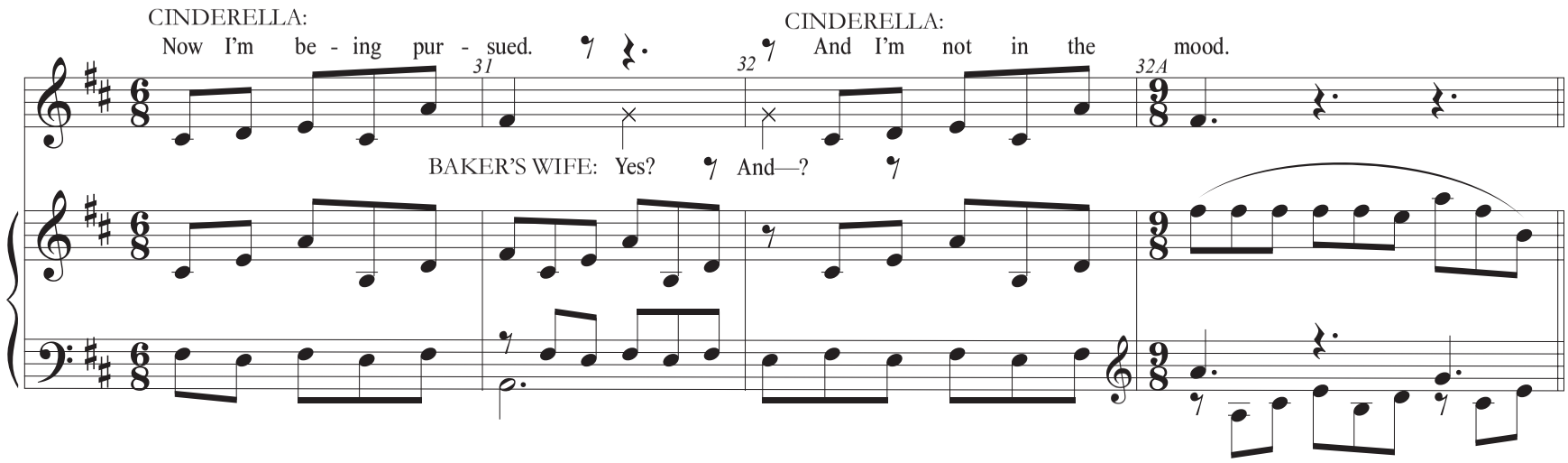
Example 5.32. "Prince": tonic "arrival" in the second phrase—after repeating the same cadence as in the first. NB: The cut in measures is a contrasting section, which can be heard in the Original Broadway Cast Recording, though not in the filmed production; it is also not in the libretto or licensed materials.



Example 5.33. "Prince": Opening of first and second phrases (left); "Prince (Reprise)" (#10C), opening (right).



Example 5.34. "Prince (Reprise)," elision of Cinderella's last lyric with the accompanimental "fanfare" (compare with Ex. 5.26).



"On the Steps of the Palace"

As noted above, Sondheim captures Jack's sense of wanting to live "in between" by ending his signpost in a key below the first module's verse, and above its chorus. In "Steps," Sondheim finally clarifies the source of Cinderella's harmonic ambiguity: the Ball is an escape, but "exciting and…scary"; back home is miserable, but there she has "nothing to lose." In Act Two, after her marriage to the Prince has fallen apart, she echoes Jack: "My father's house was a nightmare. Your house was a dream. Now I want something in between."

But Cinderella never actually expresses love for—nor attraction to, much less close observation of—the Prince himself. We have seen glimpses of this in her titular description of the "very nice prince." In "Steps," her one compliment lands back-handed. And as she debates her quandary, the Prince's own qualities never enter the equation.

The seams in this song heighten Cinderella's indecision. In "Giants," the melody of Jack's introduction continues into the song proper. In "Steps" (see Table 5.4), I will show how the opening frame blurs through thematic similarity, staggered cadences, and ceaseless accompaniment; and how in the closing measures, the song returns to the framing reprise before we are even aware of it.

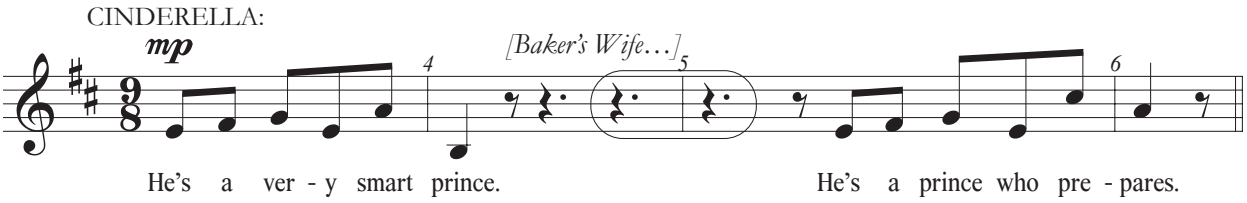
"Steps" contains Cinderella's only praise for the Prince, who has tried to keep her from fleeing the Ball a third time by covering the exit with pitch: he is "smart" (see Ex. 5.35). This lyric opens the reprise of "Prince"—and, as with Little Red in "Things," the music that she had previously only sung in *reaction* to another person now begins the song. She even maintains the same rhythm, without the Baker's Wife's audible prods.

Table 5.4. Form diagram for "On the Steps of the Palace."

FRAMING REPRISE "Very Nice Prince" (m. 1)	…continued (m. 14)	MODULE 1 Verse & refrain (m. 25)	MODULE 2 Verse (m. 38)	Refrain (m. 46)
D Major	D Major (I: IAC)	D Major	D Major	D Major (I: PAC)
CINDERELLA: ***He's a very smart prince.***	***This is more than just malice.***	*You think, what do you want?* *But then what if he knew…*	*And then what if you are…*	*Where you're safe, out of sight…*

BRIDGE "Grave" reprise (m. 59)	MODULE 3 Verse & expansion (m. 75)	**FRAMING REPRISE** …"Prince" [!] & expansion (m. 86)	…continued (m. 99)
D Major ~… (I: Elided IAC)	D Major	~ D Major	D Major (I: PAC)
It's your first big decision…	*Better run along home…*	***Then from out of the blue…***	***Now it's he and not you…***

Example 5.35. "On the Steps of the Palace" (#13): Opening measures. The spoken interpolations from earlier scenes, spurred by the Baker's Wife, would begin between mm. 4–5.



This reprising passage, like the duets, reaches a weak cadence at m. 10 ("stairs") as the first rhyme (set up in m. 6 with "prepares"), time signature change, and bass ascent all coincide. Compare this to Little Red's "Things," where the first cadence was a PAC that began the song proper: in "Steps," Cinderella remains stuck—she even continues rhyming (m. 12: "unawares"; m. 14: "cares").

The seam into the song proper comprises its own section, as shown in Table 5.5. Sondheim uses only one word to rhyme with the title location: "malice." Ex. 5.36 shows the transition into this seam. The dominant bass holds for seven measures, starting at m. 14; in the meantime, the rhyming word, on the downbeat of m. 18, appears in Cinderella's lyrics *before* the eponymous line. At m. 23, Sondheim again aligns cadence and rhyme.

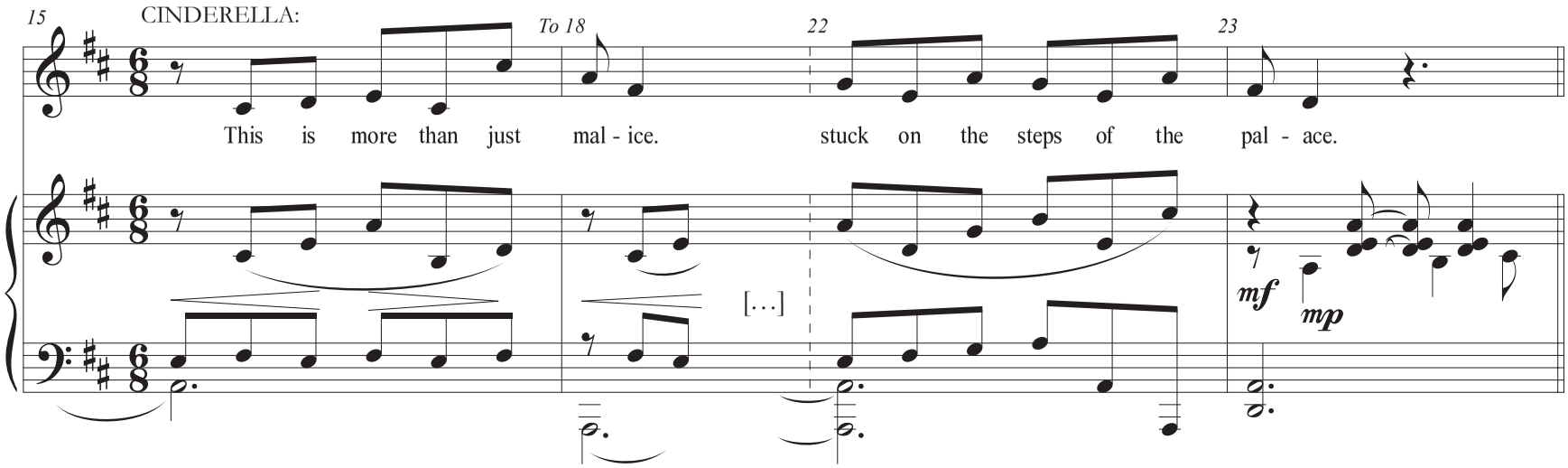
This seam shows Sondheim "guiding the ear"[23] toward the new thematic material of the song proper. "Malice" and "palace" are Cinderella's first rhyming words that extend beyond the downbeat of the measure. And in comparing the melody of her reprising passage and the *Now* melody, we see many similarities—including opening contour and rhythm. But because of the metric characteristics of the *Now* melody, the lines in the introduction *end* primarily on downbeats, and the lines in Module 1 begin with *pickups* to downbeats (see Ex. 5.37).

As a result of the above, the IAC leading into the first module lacks the same formal demarcation as the PAC in the introduction of Little Red's solo. Here, the transition between

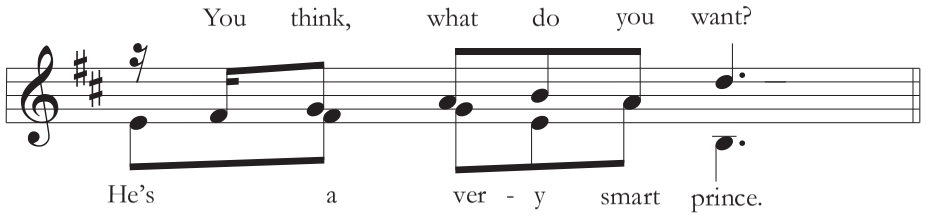
[23] How Sondheim refers to the function of rhyme in a musical.

reprise/song proper is foggy, heightened by how (little) Cinderella's music achieves harmonic resolution or asserts metric regularity.

Example 5.36. "Steps": seam into the song proper, through rhyming with the title phrase.



Example 5.37. "Steps": Comparison of rhythms between the framing reprise (stems down) and the *Now* melody.



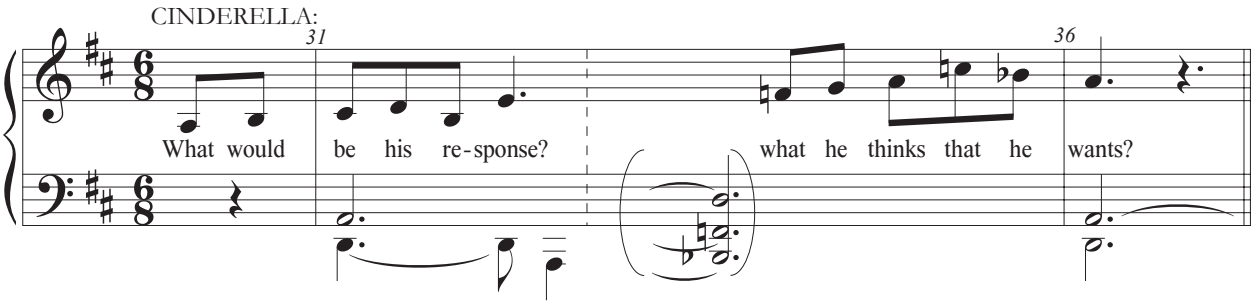
Continuing into the song proper, Sondheim finds new ways to reflect Cinderella's uncertainty. "Steps" is richly chromatic; rhyming words take place during different attack points in their respective measures; and metric dissonance appears in groupings not

divisible by 3. The cadence in Module 1 (see Ex. 5.38a) provides an example of the first two of these. The first half of Cinderella's phrase ends with "response," which lands on beat 2. Starting in m. 33, Sondheim moves to an extended **♭VI** sonority, which resolves in m. 36 to D Major—on the rhyme, "…he wants?", which lands on beat 1.

Module 2 expands this chromaticism and adds metric dissonance. The rest of Ex. 5.38 shows the expanded second half of this module—now thirteen measures rather than five. In Ex. 5.38b Sondheim nearly repeats the same quasi-plagal cadence as in Module 1—without a preceding rhyme. Instead, the rhyme takes place in the following measures (Ex. 5.38c), repeating this same harmonic progression with melodic intensification. But this intensification veers toward going haywire in Ex. 5.38d, when the accompaniment arpeggio is grouped in five eighth notes (circled), and the harmony moves to **♭II** instead of **♭VI**. To reach firm ground, Sondheim repeats the titular phrase at the PAC—rather than another cadential rhyme.

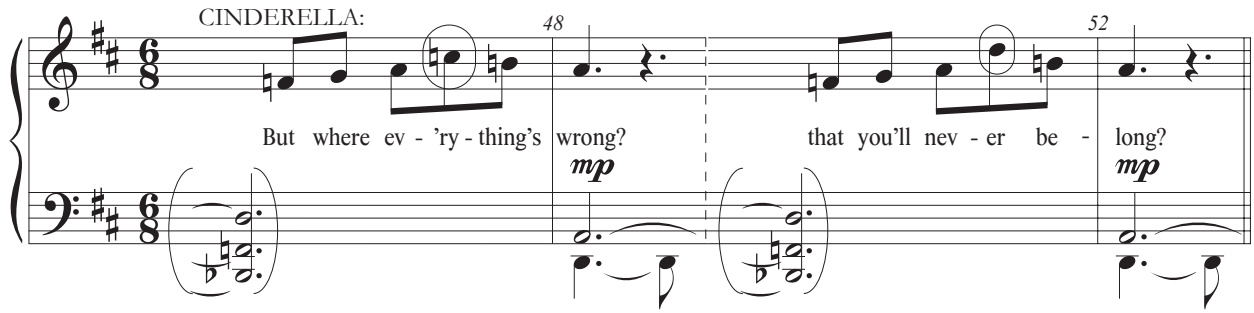
Example 5.38. "Steps": First two cadences in song proper.

(a) Module 1.



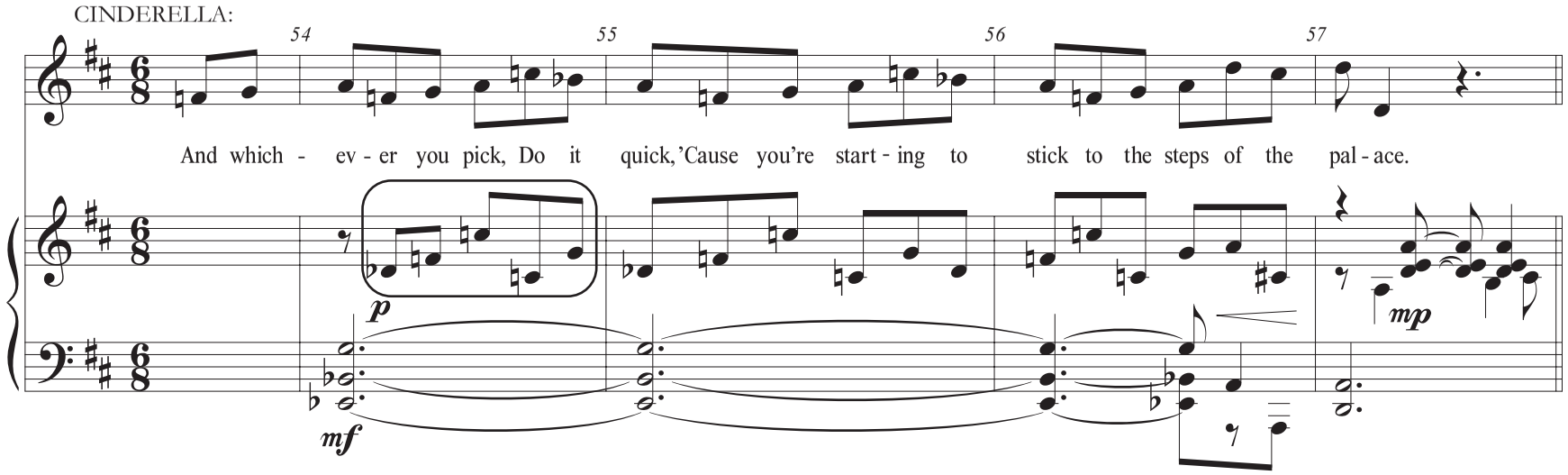
(b) Module 2, part 1…

(c) …part 2, with new third-to-last pitch…



Example 5.38, continued.

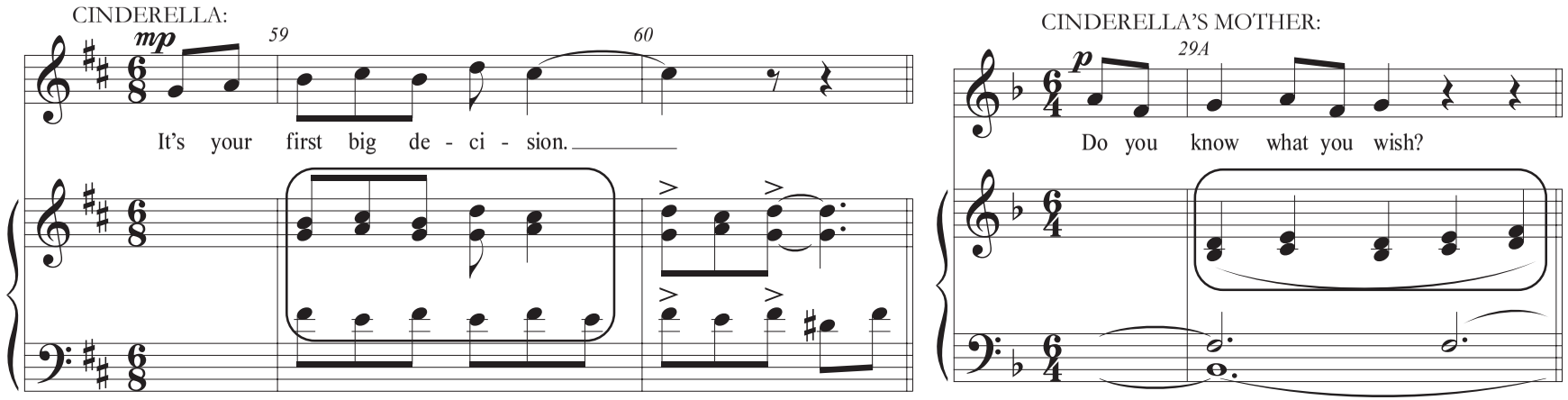
(d) …and PAC.



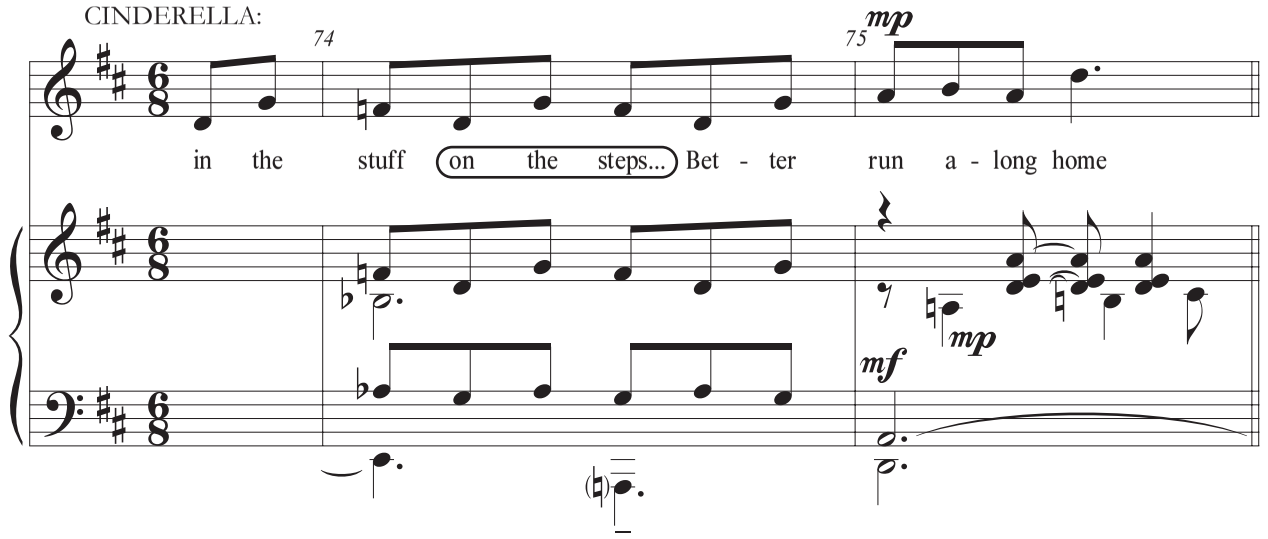
The bridge recalls the accompaniment from "Cinderella at the Grave" (see Ex. 5.39). This "reprising of chords," to paraphrase Sondheim, is similar to Little Red's digression about the Wolf during her signpost. In both bridges, the melody begins with the same rising figure leading to a downbeat at the start of each module, but each uses $\hat{1}$–$\hat{2}$–$\hat{\flat 3}$ ("Things") and $\hat{4}$–$\hat{5}$–$\hat{6}$ ("Steps") instead of $\hat{3}$–$\hat{4}$–$\hat{5}$.

The final lyrics of the bridge, in mm. 73–74, risk Cinderella being nearly stuck in a minor-key rut. On a stream of eighth notes that cycle through the same three pitches every beat, Cinderella alliterates: "…still standing stuck in the stuff on the steps…" Since "on the steps…" occurs during the same three eighth notes as the cadences ending the introduction and Module 2, Sondheim sets up the expectation that Cinderella will finish the title phrase—"of the palace"—and pause. As Ex. 5.40 shows, though, Cinderella interrupts herself, and the elision into Module 3—which, even without F♯ in the *Now* figure, confirms a return to D Major.

Example 5.39. “Steps”: Contrary motion in the Bridge (left); “Grave”: Contrary motion at Cinderella’s Mother’s entrance (right).



Example 5.40. “Steps”: Bridge to Module 3—avoiding a cadence on the title phrase in D Minor.



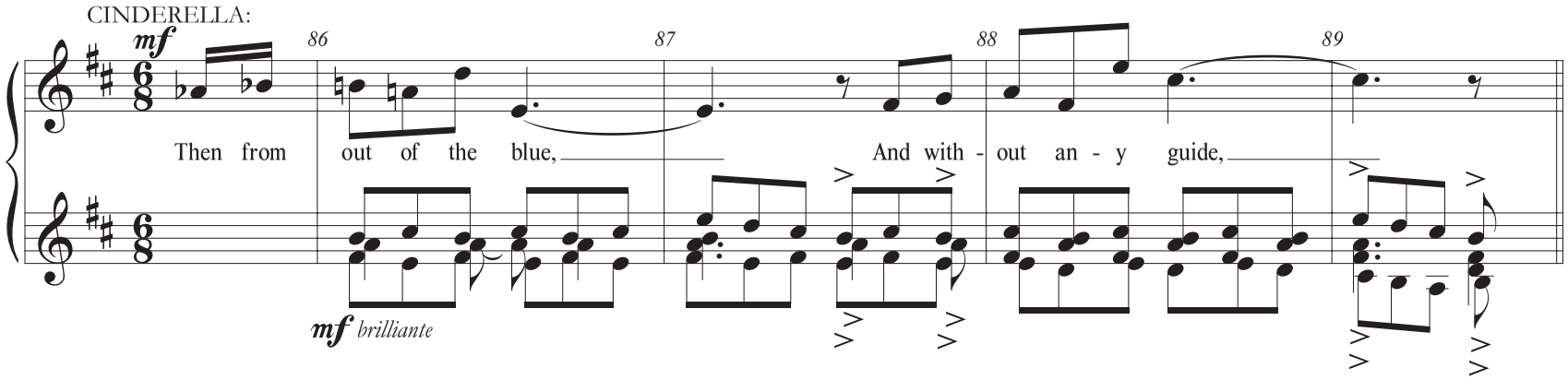
Module 3 lasts as many measures as Module 1, but Cinderella never reaches the cadential half of the phrase. Instead, in mm. 84–85, she sustains a B♭ on the final pitch of the lyric "So you pry up your shoes." This abbreviation seems to lead into another bridge at m. 86: the accompaniment recalls the texture of mm. 59–74. But the melody shares the rhythm that opens each module (see Ex. 5.41), and the diatonic writing in these two measures continues for an additional 23 measures—until the end of the song.

Instead of a return to the bridge, then, m. 86 begins the closing seam. Even while the melody is in 6/8 instead of 9/8, and *begins* as the pickup to a downbeat instead of *landing* at one, the lyrics at m. 86 (left) match the cadence of the song's opening (right):

Then from out of the blue,
And without any guide,
You know what your decision is,
Which is not to decide.

He's a very smart prince.
He's a prince who prepares.
Knowing this time I'd run from him,
He spread pitch on the stairs.

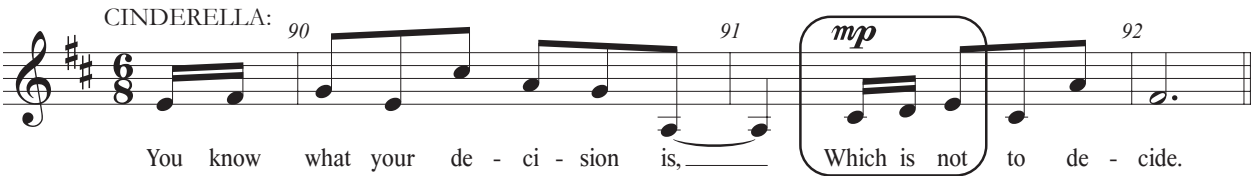
Example 5.41. "Steps": Beginning of closing seam.



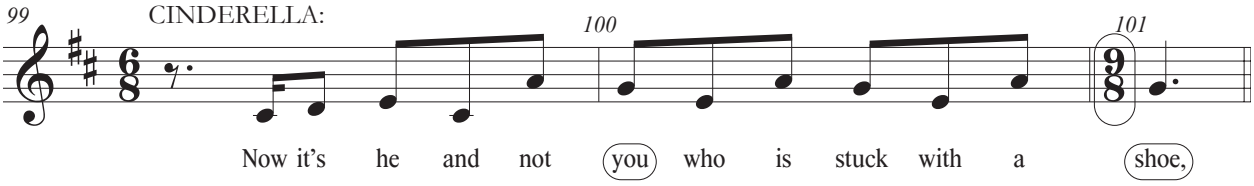
The final line of the left-side lyric begins early, and lands *on* the downbeat (see Ex. 5.42). As with the opening frame, though, this cadence is too weak to end the song. Sondheim switches back to 9/8 at m. 101, and—recalling and expanding the rut of the

bridge—limits Cinderella's pitches to a diatonic perfect fourth from mm. 100–104 (see Ex. 5.43). In this section Cinderella has the most consecutive rhymes, including identities: "blue," "clue," "shoe," "do," "stew," "goo," "too," and "knew."

Example 5.42. "Steps": Closing seam into frame, with early entrance at "cadence."



Example 5.43. "Steps": Time signature change to 9/8 and collapse of melodic range, both within the closing frame.



Finally, at m. 106, Sondheim aligns the closing title line with a PAC. But the closing frame of this signpost has almost completely merged with the final module. Like the opening seam, the reprise of "Prince" floats in and out gradually—where, in "Things" and "Giants," Sondheim wrote halting accompanimental and melodic lines. To return to this frame, Cinderella sings her decision regarding the prince: "*not* to decide." Even as Cinderella acknowledges that her story has yet to conclude, she also asserts that her part in it—her agency—is over. Unlike Jack, who still has two trips to go after singing "Giants"; or Little Red, whose fairy tale is over by the time she sings "Things"; Cinderella eagerly awaits the end of her story in the final scene of the act.

In the meantime, the Baker's Wife attempts to get a golden slipper one last time. She offers the last magic bean to Cinderella, who immediately throws it away—not realizing it will reach the sky. In the more immediate moment, Cinderella will learn the consequences of her

actions—marriage—without taking action herself; in Act Two, this inaction leads to the arrival of the Lady Giant.

"…For Whatever": The Baker's Wife

When the Baker's Wife sings "Moments in the Woods" in Act Two, it is a surprise. The second scene of the act encompasses everything after the Opening, in which "Happy Ever After" descends into chaos with the arrival of the Lady Giant. Amidst the search, the distracted Princes meet a second time and sing about their newfound infatuations in "Agony (reprise)." The rest of the group then crosses paths with the giant, who is searching for Jack to exact justice over the death of her husband. The Narrator, unwilling to provide the group a clear answer, is the first victim; in that same scene, the Steward of the royal family kills Jack's Mother to avoid angering the Lady Giant further, and as the giant wanders away, she crushes Rapunzel. The grief-stricken group disperses to find Jack, though unsure of what to do once they find him. This is the context of the mini-scene leading up to the Baker's Wife's signpost: the dramatic promise of resolution, progression, and hope are a distant relic of Act One.

When she runs into Cinderella's Prince—for whom we have seen her express admiration during her duets with Cinderella—he seizes on this admiration and seduces her. In "Moments" she begins by rationalizing her adulterous encounter; by the end of her solo, she realizes the value of the mundane, dependable life she has.

The Baker's Wife's solo never quite lines up with every part of the *Now* figure. And the framing reprise dissolves in front of us as she keeps singing. Her solo recalls the fast stylistic alternations from her music with the Baker; it also evokes the many times she has found herself in, as she says in the preceding number, "the wrong story."

Right after the Baker's Wife reaches her signpost, she falls victim to the Giant. As Alexandra Grabarchuck says in her study of narrative in the musical: "It is more satisfying to

hear the ins and outs of her consciousness rather than simply hear a narrator say, 'And then she was punished for her wicked deed.'"[24]

"Maybe They're Magic" (and Reprise)

These "ins and outs" bring the Baker's Wife to a position that resembles the Baker's at the beginning of the musical. When the Witch describes the remedy for the spell she has placed on their house, the Baker sets off alone, eager to complete the task as unobtrusively as possible—but his Wife insists that "the spell is on *our* house." Early in their journey, the Baker is a bystander to the Wolf's "Hello, Little Girl," but he neither warns Little Red of the Wolf's danger nor attempts to snag the "cape as red as blood."

The Baker's Wife proves more strategic during "Maybe They're Magic" (#5), the number that immediately follows "I Guess This is Goodbye" (#4). Her own music is full of references to other characters'. The accompaniment to her song begins as a direct transposition of "Goodbye," as shown in Ex. 5.44—and she adds an extra pitch from the Bean motive, resembling a displaced augmentation of Jack's eventual melody in "Giants." The Baker's Wife is also recalling Cinderella's Mother's tune from "Cinderella at the Grave": in Sondheim's "master sheet" he even notes both characters under the same motive. But the Baker's Wife transforms Cinderella's Mother's metrical and harmonic ambiguity into a straightforward 4/4 in B Major (see Ex. 5.45).

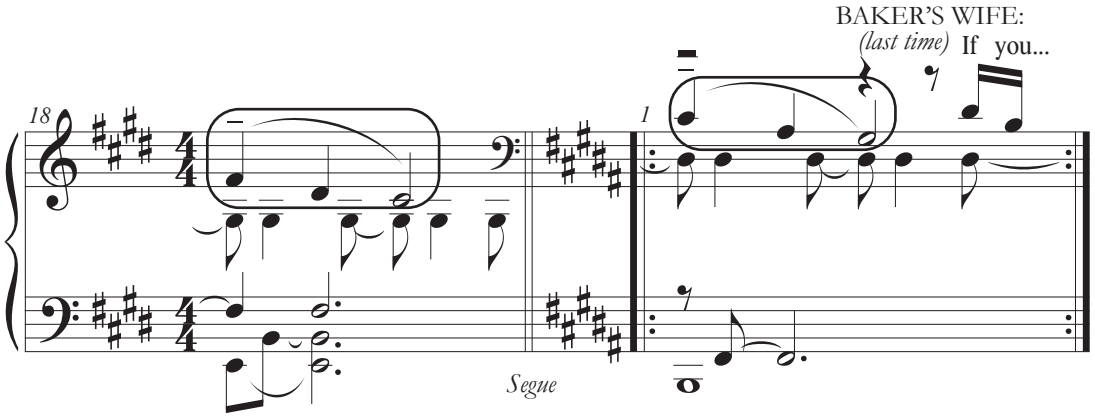
Her first phrase ends on a half cadence: she recites and qualifies the eponymous line ("Maybe they're really magic…") and then asks, "Who knows?" At the arrival of the dominant

[24] "The Finality of Stories Such as These: Exploring Narrative and Concept in *Into the Woods*," In *From Stage to Screen*, edited by Massimilano Sala (Turnhout: Brepols Publishers, 2012).

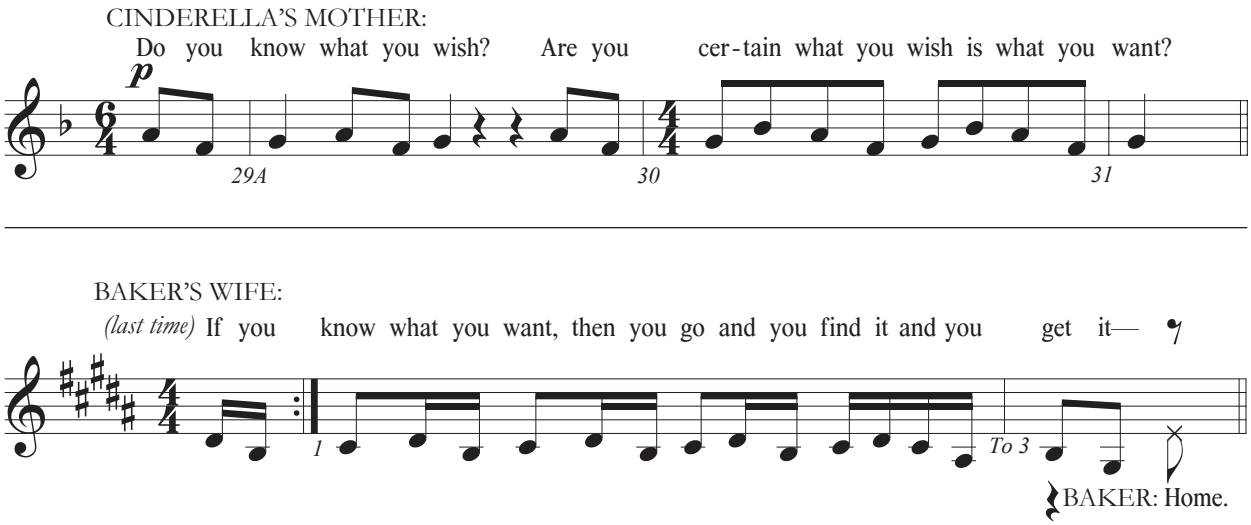
harmony, Sondheim recalls the Witch's "4 things" motives from the master sheet—providing an answer for the Baker's Wife that she does not register.

The second phrase signals her first stylistic shift: she switches from a "moderate" legato to "alla marcia" at m. 10. The march continues almost until the very end of the song. The final PAC summarizes her thoughts on the couple's deceitful trade with Jack through a Machiavellian reference: the ends justify "the beans"—after which Sondheim adds one full, final iteration of the Bean theme.

Example 5.44. Segue from "I Guess This is Goodbye" (#4) to "Maybe They're Magic" (#5)

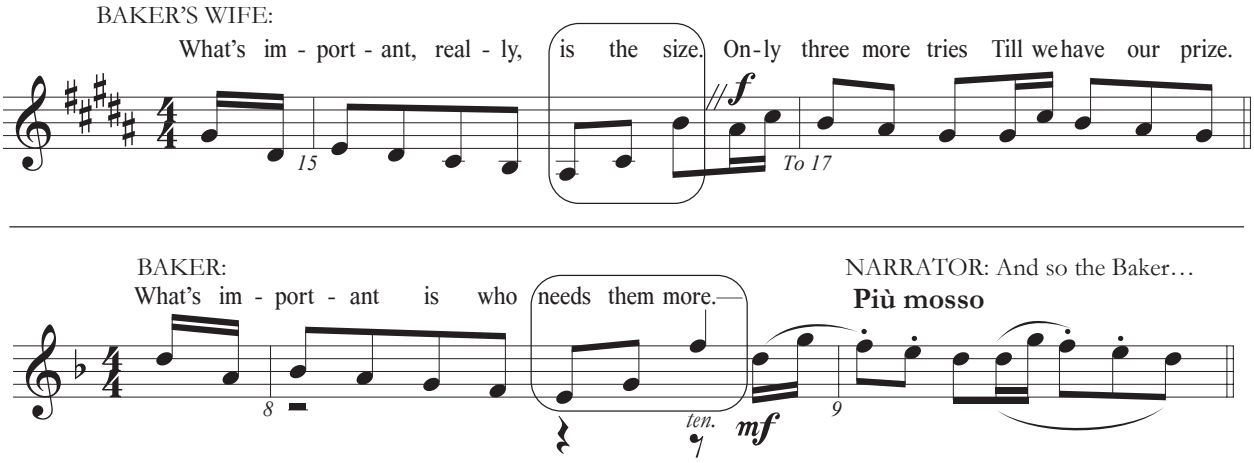


Example 5.45. Cinderella's Mother's melody in "Grave" (above); Baker's Wife's melody in "Magic" (below).



In the reprise (#5B), the Baker never arrives at such a definitive cadence. This is the first duet-to-solo number of the show. The Baker has just actually tried, and failed, to get Little Red's cape. Briefly humiliated, he steels himself to continue by rationalizing a greater "*need*" for the cape—as opposed to the Baker's Wife, who sang about "know[ing] what you *want*" (emphases mine). Right before reprising the final cadential passage, the Baker lands on a suspended dominant; he remains unresolved, ending on an em dash (see Ex. 5.46). In the corresponding passage in the source song the Baker's Wife is excusing the act of lying itself: instead of "who needs" a particular item "more," for her, it is a matter of the "size" of a lie.

Example 5.46. "Maybe They're Magic" (above) and "Reprise" (below): Into the start of the closing phrase.



"It Takes Two"

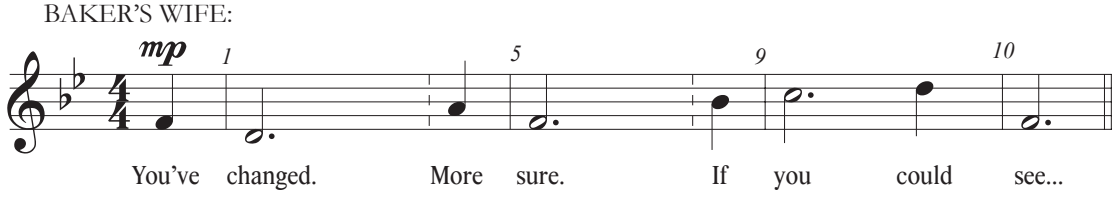
The couple's next duet (#11) is more equitable: they sing two modules in which they alternate verses, and throughout the final module, they sing together. Sondheim expands on the switches in texture from "Maybe They're Magic": The Baker's Wife's first verse is marked "rubato" with triplet eighths and a drone bass, and the Baker's first verse is swung with staccato quarters on every downbeat. As the song progresses, allusions to the opening "I Wish" chords

grow progressively stronger. But this duet also follows the first "Agony" (#10), during which the Baker's Wife spies the two Princes competing for who loves their maiden—Cinderella or Rapunzel—the most injuriously. While the Baker's Wife is singing to her husband, Sondheim plays with aspirational qualities in her melodic material. In a song where the central couple is singing about seeing each other in new light, the subtext of attraction to the Prince is powerful.

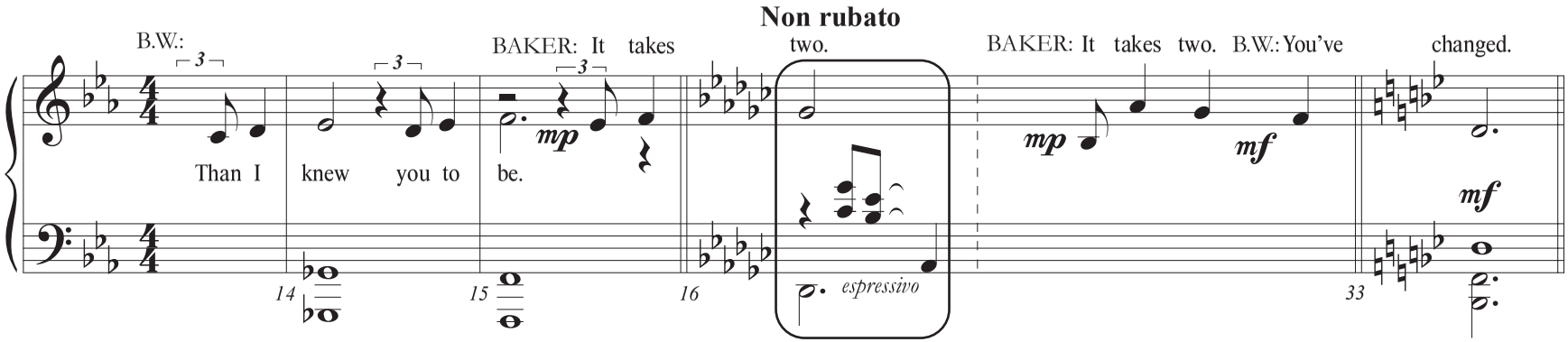
First, the Baker's Wife's melody ascends from one line to the next—instead of the motivic stasis opening "Maybe They're Magic." Ex. 5.47 shows the Baker's Wife's pickup-downbeat gestures every four measures in her first verse: first starting on F–D, then rising to A–F, and then peaking at B♭–C–D.

Next, the Baker's melody does not live nearly as clearly in a single key. Ex. 5.48 outlines the transition from the Baker's Wife to her husband. The Wife reaches a modally-inflected half cadence at m. 16; the outer voices resemble a "Phyrigian" half cadence. When the Baker begins singing, though, Sondheim links the rising melody D–E♭–F to E♭–F–G♭—akin to a deceptive cadence to **♭VI**. And the chord at the downbeat of m. 17 re-voices the opening "I Wish" sonority a half step lower (circled)—implying a suspended dominant harmony in line with the Baker's immediately local tonic. Yet the key signature has changed to *five* flats, not *six*; and indeed, two measures later (not shown), the Baker lands securely on D♭ Major. By the end of the Baker's chromatically winding verse, Sondheim uses another deceptive motion: an ephemeral **V**/D♭M resolves to its own submediant—back to B♭M—at the start of the Baker's Wife's second verse.

Example 5.47. "It Takes Two": Outline of Baker's Wife's melody in Module 1.



Example 5.48. “It Takes Two”: Into and out of the Baker’s verse in Module 1.



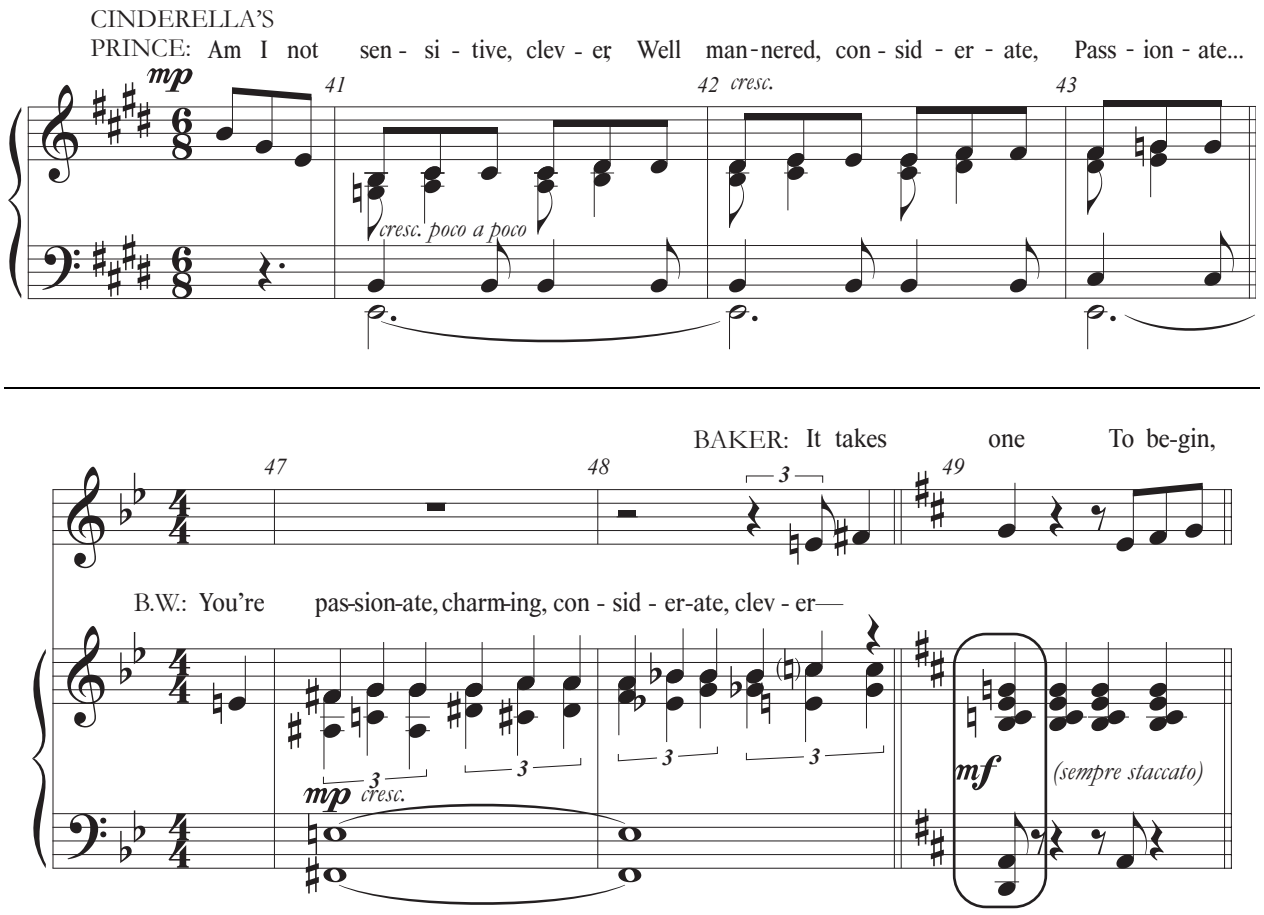
Finally, the Baker’s Wife quotes the Prince at the end of her second verse. Cinderella’s Prince begins the bridge of “Agony” in the parallel minor (see Ex. 5.49), singing a rising melodic minor scale. The Baker’s Wife’s cadence begins over the same bass note as the half cadence in Module 1, but enharmonically reinterpreted from G♭ to F♯, and functionally reinterpreted from a predominant to dominant harmony. Meanwhile, the octatonic version of the Prince’s melody allows her to still live within B♭ Major at the top of her register, even as the lower voices still imply the possibility of a modulation to B.

The Baker does not respond directly to this quotation—he seems musically oblivious. Instead, he follows the Baker’s Wife’s bass register, now a dominant harmony a half step higher than earlier. In the Baker’s second verse, then, he also begins a half step up—now landing on G, above a D bass, with marching chords that are closer (again circled) as the Opening—even in the same key.

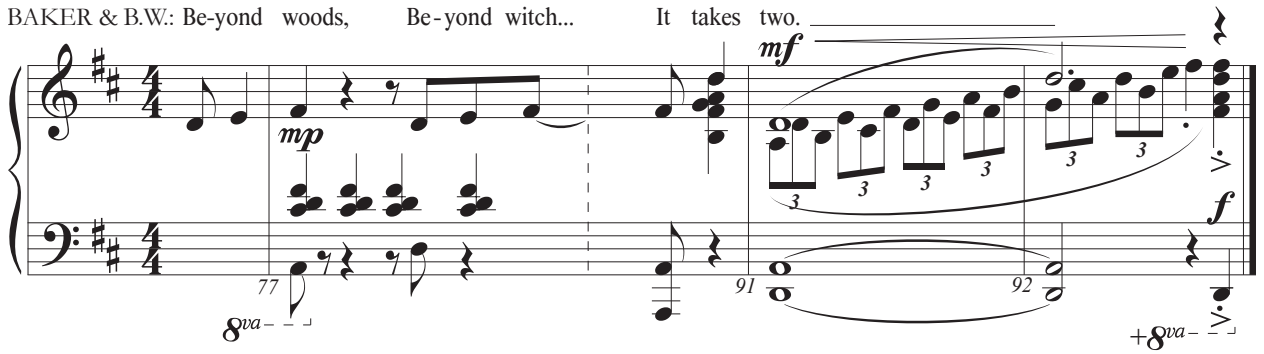
The promise of this duet, though, arrives in the final module. It begins with the couple singing in unison in DM—here, resolving in a key a half step higher when the entrance to the second module ended deceptively back in B♭. In the second half, we

return to the Baker's melody; but it is now locked on a dominant harmony that takes fifteen measures to resolve (see Ex. 5.50). This is the first dominant-tonic resolution of any version of the "I Wish" chord in the musical; the resolution obscures any of the Baker's Wife's red flags.

Example 5.49. "Agony" (#10): Bridge (above); "It Takes Two": Module 2 (below).



Example 5.50. "It Takes Two": Dominant lock and resolution in Module 3.



"Any Moment"

Of course, the Baker and his Wife do get the ingredients they need to reverse the Witch's curse. Act Two begins with the couple now with an infant son. As the Giant wreaks havoc, the couple's instinct turns to protecting their child—though they disagree on how exactly to go about it. The two split up, and the Baker's Wife crosses paths with Cinderella's Prince, who has just sung "Agony" for a second time, now about Sleeping Beauty.

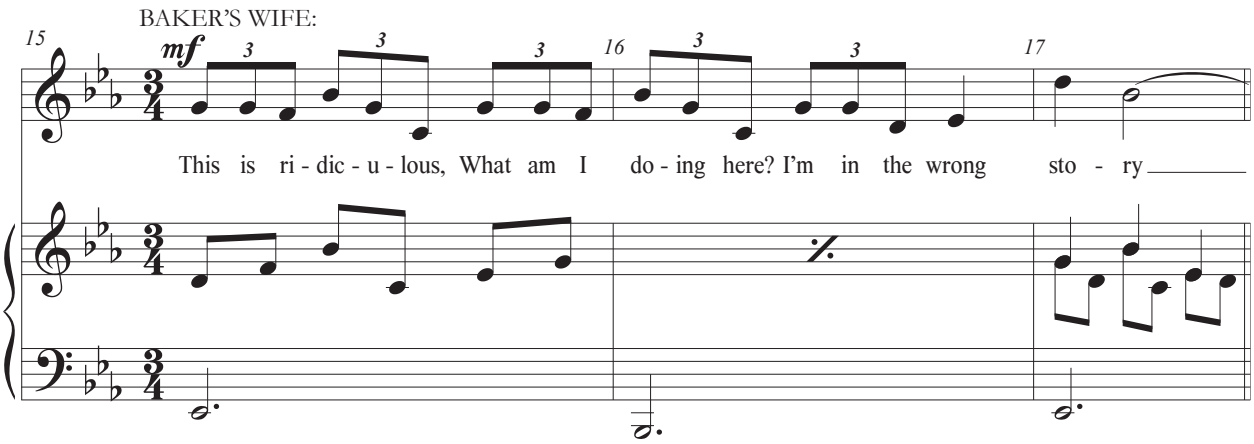
"Any Moment" (#20 & 20A) is, like "Maybe They're Magic," a not-quite-solo number. But in this case, it is not the Baker's Wife who takes over the texture: it is the Prince. Taking advantage of the life-or-death stakes, the Prince woos the Baker's Wife throughout this scene; and he helps her justify her infidelity. We see, ultimately, a courtship that we never saw with Cinderella. While, like most of Cinderella's music, this number is metrically organized in groupings of threes, Sondheim replaces Cinderella's indecision—metric as well as harmonic—with triple-time firmly in E♭ Major.

In this song we see uncanny similarities to the Wolf, whom this actor doubles in many productions: both characters use the allure of the Woods as grounds for seduction, and they do so by turning an earlier musical signature (the "I Wish" chord for the Wolf; Cinderella's triple-time arpeggiations for the Prince) on its head. The Baker's Wife only has one sung response, though, as opposed to Little Red's three during "Hello, Little Girl." Ex. 5.51 recalls the royal fanfare—but it is the Baker's Wife who sings it, while reacting to the Prince's kiss that she is in the "wrong story."[25]

In Part II, the Prince takes leave of the Baker's Wife, leaving her alone to then process: "What was that?"

[25] As Sondheim mentions in *Look, I Made a Hat* (92), the actress who originated the role of the Baker's Wife on Broadway, Johanna Gleason, made this remark about her own character during rehearsals, and Sondheim adapted the observation into lyrics.

Example 5.51. “Any Moment”: Royal fanfare quotation.



“Moments in the Woods”

The Baker’s Wife’s signpost (#21) is the first one not to begin with her reprising her own music. Sondheim continues the Prince’s flowing arpeggios after he leaves her; her melody, while starting at a similar part of the register, is brand new. The Prince’s melody continually flows upward, starting on downbeats; the Baker’s Wife’s wavers, starting on upbeats (see Ex. 5.52).

Sondheim echoes “Any Moment” beyond the accompaniment pattern. Right at the end of the frame, as shown in the form diagram (see Table 5.5), the harmony suddenly shifts to G♭ Major. The Prince used this evocative modulation twice in “Any Moment” on two key lyrics: “crushed” in Part I; and as shown in Ex. 5.53, “sad” in Part II.

The end of the frame finally brings about the first reprise—but, in recalling earlier music, the Baker’s Wife is also recalling their textural variety. At m. 22, the Baker’s Wife reprises “It Takes Two,” now in a light march that resembles the “alla marcia” of “Maybe They’re Magic” (see Ex. 5.54). The reprise immediately recontextualizes B♭M: in the Prince’s song, the progression to **♭III** was a stopping point on the way to a dominant harmony in E♭M. But in “Moments,” the Baker’s Wife’s reprise of “It Takes Two” is in its original key.

Example 5.52 Similar accompaniments, different melodies in "Any Moment" (left) and "Moments in the Woods" (right).

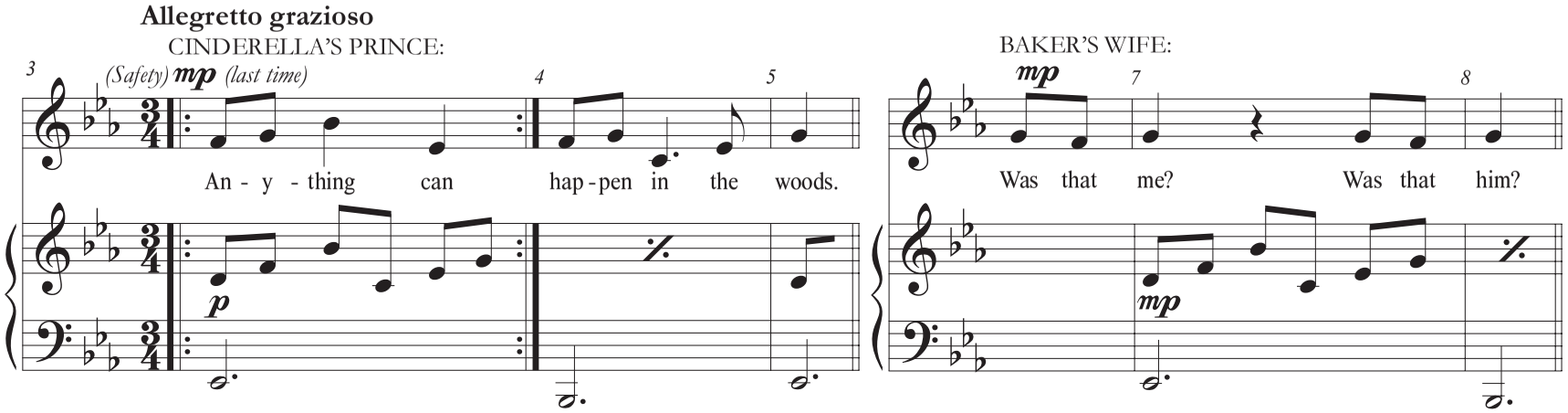
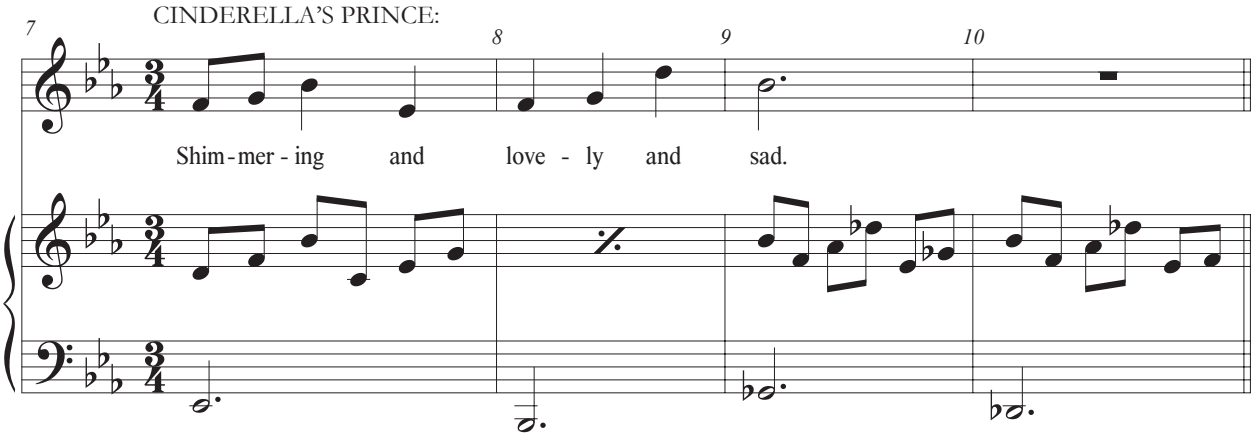


Table 5.5. Form diagram for "Moments in the Woods." Verse A recalls "Maybe They're Magic" and "It Takes Two"; Verse B recalls "It Takes Two" and "Any Moment."

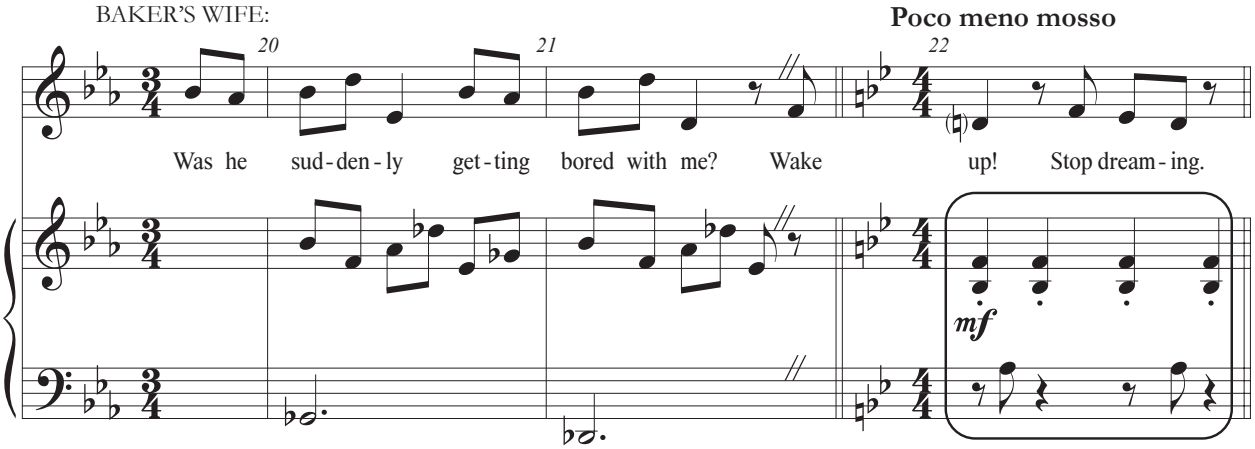
FRAMING REPRISE?				MODULE 1	
"Any Moment" (m. 1)	…cont'd (m. 7)	…cont'd (m. 16)	"Two" (m. 22)	**Verse A** (m. 28)	**Verse B** and refrain (m. 36)
E♭ Major	E♭M	V/E♭M➔G♭M!	➔B♭M	B♭M	IV/B♭M (I: IAC)
BAKER'S WIFE: What was that?	*Was that him? Was that me?*	*Was it wrong? Am I mad?*	***Wake up! Stop dreaming.***	***Back to life, back to sense…***	***Why not both instead?*** *Never! It's these woods.*

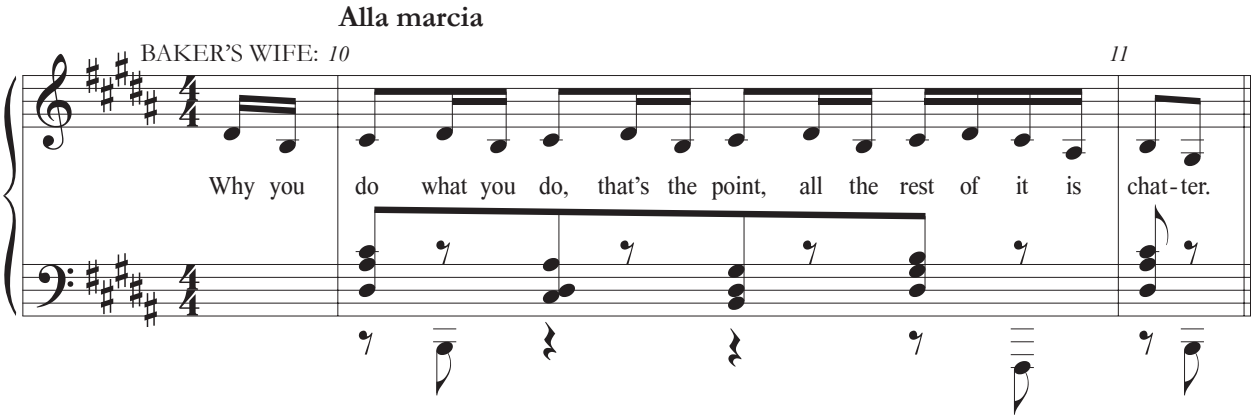
MODULE 2			BRIDGE	MODULE 3		
Verse A (m. 46)	Verse B (m. 54)	Refrain (m. 58)	Intro?/refrain? (m. 66)	Verse A (m. 74)	Verse B (m. 82)	Refrain (m. 86)
B♭M	IV/B♭M…	(I: PAC)	➔B♭M	B♭M	IV/B♭M…	(I: PAC)
Face the facts, Find the boy…	*Just a moment…*	*Must it all be either less or more…*	*Oh, if life were made of moments…*	*First a witch, Then a child…*	*Let the moment go…*	*Just remembering you've had an "and"…*

Example 5.53. “Any Moment (Part II)” (#20A): progression to G♭ Major in the second four measures of the opening phrase.



Example 5.54. “Moments”: Reprise of “It Takes Two” (above), over accompaniment (circled) resembling second verse of “Maybe They’re Magic” (below).





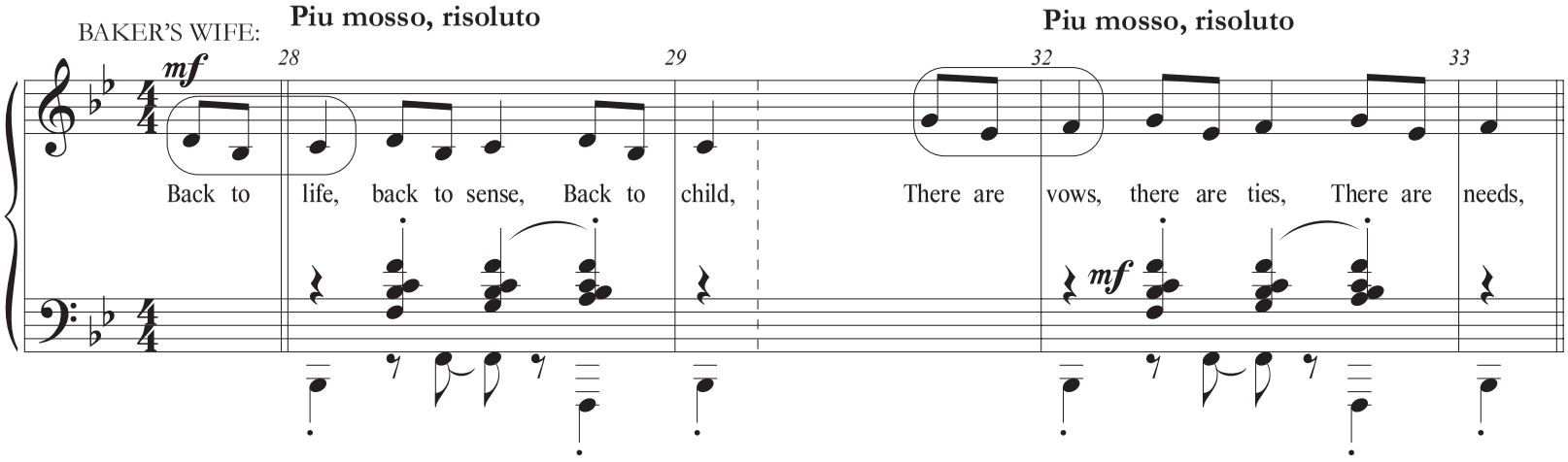
This signpost lives in this tension between the Baker's Wife's individual experience and the wider world that Into the Woods has explored. The outline of "Moments" deviates radically from those of the other signposts, but in articulating its deeper similarities we see how in this seemingly teleological synthesis the Baker's Wife discovers that while tales endure, *crafting* them is ephemeral.

Following the seam, Sondheim continues the march, and begins the accompanimental pattern that we saw in Little Red, Jack, and Cinderella's signposts. But the *Now* melody is missing. "Back to life, back to sense…" augments the tune from "Maybe They're Magic" (#5)—a more direct reminiscence than the similarity, in "Steps," between stepwise melodies in the frame and song proper. In fact, in "Moments" Sondheim flips the melodic formal boundary in "Giants": Jack frames his signpost with the rising $\hat{3}$–$\hat{4}$–$\hat{5}$ melody instead of a clear reprise; the Baker's Wife reprises her earlier music within the song proper instead of recalling the other characters' melodic material.

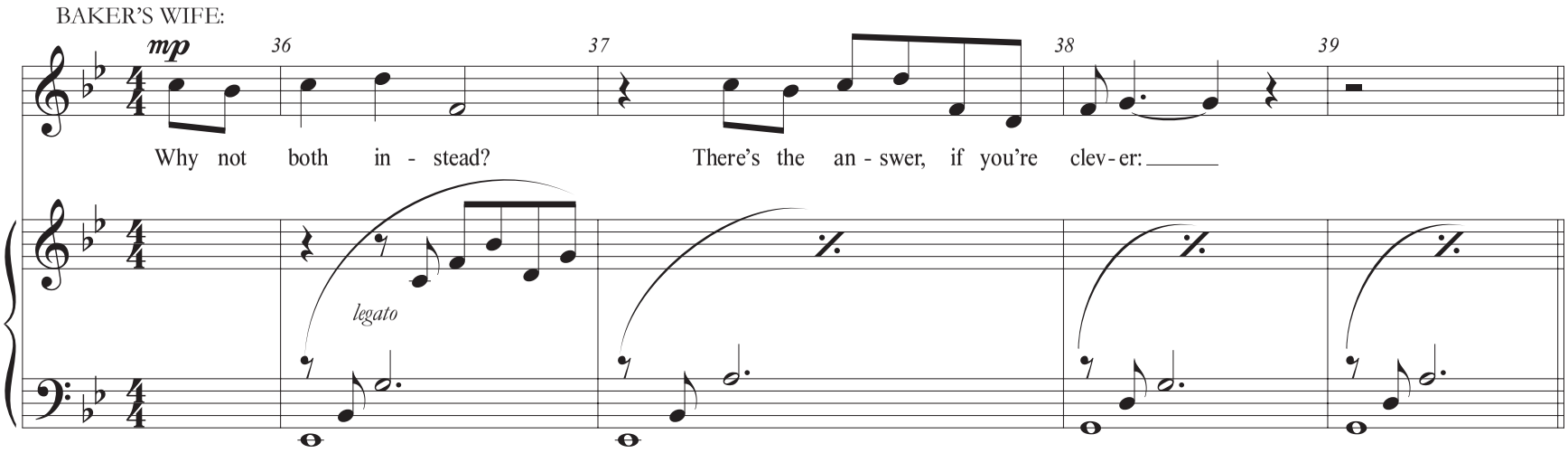
And yet, this music does belong with the other characters. Cinderella's Mother sings "Do you know what you wish?" when her daughter first visits the grave in Act One. The Baker's Wife first sings "If you know what you want…" after she and the Baker buy Milky White for five beans. And the Baker sings it alone after his failed attempt to wrest the cape from Little Red.

The main theme of this song, an **AABC** chorus, transforms motifs from each of the Baker's Wife's songs, as shown in Exs. 5.55 and 5.56. In the first two **A** sections, Sondheim answers the "Magic" motive that begins in m. 28 with a transposition starting a fourth higher in m. 32. This four-measure ascending contour departs from the stasis of "Magic"—instead resembling the ascent in the first phrase of "It Takes Two." In these eight measures, Sondheim is recalling the tune from "Magic," the contour from "Two," and the accompaniment from the signposts all at once.

Example 5.55. “Moments”: Reprising of “Maybe They’re Magic,” with the contour of “It Takes Two” (circled), above the *Now* accompaniment.



Example 5.56. “Moments”: Reminiscence of “It Takes Two,” above the “Any Moment” accompaniment.



In **B**, the accompaniment switches to the arpeggiation that opened the song, now in 4/4 instead of the princely waltz. Even the tonal relationship is intact: **B** begins on **IV** in B♭M, which functioned as tonic during "Any Moment." On top of this accompaniment the Baker's Wife's melody continues the ascent from "It Takes Two"—and more closely resembles the corresponding phrase from the couple's duet.

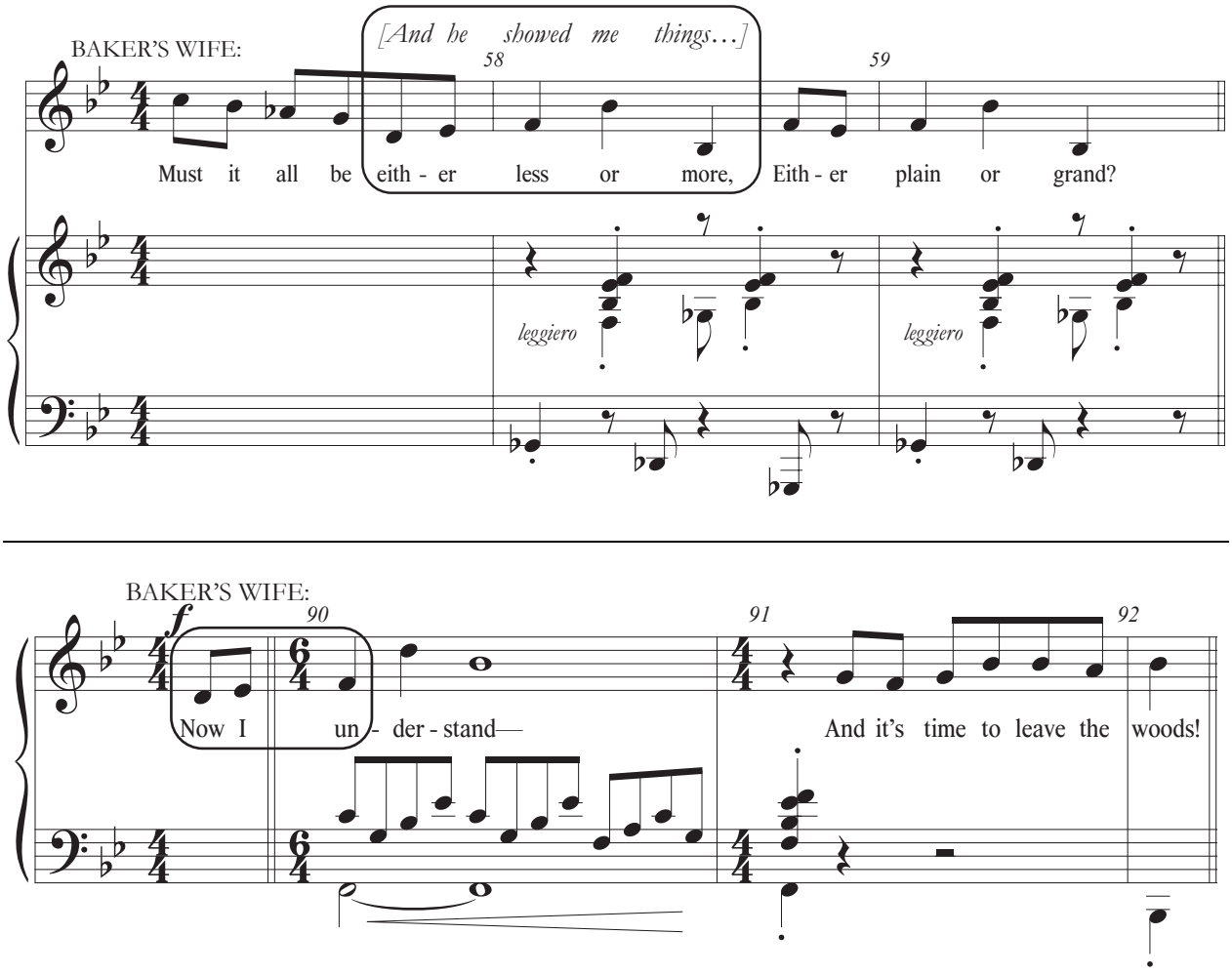
Each of these reminiscences functions as musical subtext. In the A sections, the Baker's Wife has moved away from the ambition-at-all-costs attitude of "Magic," and the hunger for something new in "Two": "Back to life, back to sense, / Back to child, back to husband / No one lives in the woods"—the last line of which rhymes, in the second **A**, with "There are shouldn'ts and shoulds."

When the arpeggiation from "Any Moment" returns in **B**, supporting the melody from "Two," the Baker's Wife sings the lyric "Why not both instead?"—right as Sondheim has superimposed music that she has sung with both the Baker and the Prince. The word painting turns more explicit when she sings about the "prince for whatever": for the first time in the song proper, the harmony progresses to ♭VI, the same evocative G♭M that Cinderella's Prince shifted to during "Any Moment." In the final module, in the same section, she sings her assessment: "Let the moment go / Don't forget it for a moment, though." Instead of "liv[ing] in the woods," she realizes the impossibility of turning its accompanying uncertainty, danger, and excitement into a routine.

Toward the end of the second and third modules, the Baker's Wife finally sings the rising $\hat{3}$–$\hat{4}$–$\hat{5}$ fragment. But it is a cadential gesture, rather than an opening one. At the end of Module 2, the Baker's Wife's melody briefly recalls Little Red's opening melody to "Things," and we can observe the difference in their attitudes: where Little Red remained ready to hunt, the Baker's Wife is ready to return to the path.

In the final phrase, we get a preponderance of simple rhymes ("you're," "or," "more," "[be]fore") that evokes Cinderella's earlier litany. And her closing line—"it's time to leave the woods"—returns, like Cinderella in "Palace," to a title word that Sondheim has only rhymed with one other lyric (see Ex. 5.57). But like the second module, the *Now* melody prepares this cadence. It is one of the last things the Baker's Wife sings in her signpost: there is no closing frame.

Example 5.57. "Moments": First appearance of $\hat{3}$–$\hat{4}$–$\hat{5}$ melody, superimposed with Little Red's lyrics in "Things" (above); final cadence of the Baker's Wife's solo (below).



When Little Red sang "Things" in Act One, the end of her fairy tale had already taken place. The frame leading in and out of the song proper reprised almost the entirety of the music

she had sung during her duet with the Wolf, with a short seam that developed the melody of the reprise further. The song stayed in a single key, and Sondheim articulated every formal boundary with a PAC except from the bridge into the final module. Within the song proper, Little Red sings a theme that Jack and Cinderella adapt at the start of their own melodies. By the time we get to "Moments," each of these elements has blurred. The Baker's Wife is using a musical device to assess her story well after the idea of "Happy Ever After" has been obliterated. The introductory frame barely reprises earlier music, and the seam comprises its own reprise, occupying a liminal formal space. The song proper, rather than recalling each component of the *Now* figure simultaneously, separates the accompaniment and melody. And as the song closes there is no return to the opening music.

The Spell on Our House

Over the course of these four signposts we have seen the structure that Sondheim sets up in "Things" crumble. No one particular song ends feeling unresolved: these extended numbers stand out from the aphoristic themes in the Openings and Finales, or the fragments in underscore and cues. Instead the fractures arise when we compare how we, following the larger story, travel from one signpost to the next. If we are expecting the second, third, and fourth of these solos to match the tidiness of Little Red's—an expectation that the characters themselves strive for, given their determination to arrive and go no further than "Happy Ever After"—then we will miss how these signposts stand on a longer path, one that can and will continue even as we are content to rest.

CHAPTER 6
FINALE ULTIMO

I set out on this dissertation with the following research question in Chapter 1:

> Over the course of a show during which musical recall radiates from nearly every song and number in ways that resemble leitmotivic association and development, how does Sondheim engage with the musical and dramatic conventions of reprise to amplify, broaden, or contradict the experience of what is happening onstage?

My visual abstraction of this question was a figure comparing reprises that share "X" with reprises that share "Y." Below, I will summarize my findings for each musical—the X's, Y's, and so on. Then, I will outline how these findings can help us understand the role that the musical richness of reprises can play in musical theatre more generally.

In Chapter 2, I first demonstrated how "reprising" as a musical/theatrical action can be distinct from the song that is being reprised in *Sweeney Todd*. I introduced "reprise types" as a way to gauge how—and why—a character reprises earlier music to relate to or repel those around them. At the end of "The Barber and His Wife" and "My Friends," the *reprises-as-release* allow Todd's unsung thirst for vengeance to rise just below the surface of grief or enchantment, using a motivically-linked reprise to supersede an unconvincing closing gesture in the song proper. By contrast, in the *reprises-as-resolution* at the ends of "Ah, Miss" and "Kiss Me!"—duets between the sailor Anthony and Todd's daughter, Johanna—Sondheim recalls phrases from previous songs to impel tonal closure; and as he uses this gesture over and over in their music, Sondheim prefigures the danger of the couple's impatience. We see this danger play out in the *reprises-as-disruption* of "Pretty Women (Part II)," when Todd is about to exact his revenge on Judge Turpin for destroying his family; and of "City on Fire!", when Anthony's attempted rescue of Johanna turns violent. And in the final two numbers of Act One, Mrs. Lovett switches tactics to appeal to Todd; in "A Little Priest" she begins with an *emerging reprise* of her first song from the show, after her attempted disruption of Todd's breakdown in "Epiphany"

failed. In these songs and numbers we observe how characters fall into, resist, or coopt conventions of reprise as they attempt to maintain the relationships that are most important to them.

In Chapter 3, I interrogated the distinctions between "solo" and "ensemble" in *reverse reprises* in *Merrily We Roll Along*. This distinction is dramatically potent in a musical that travels backwards in time and traces the lives of three friends—from the breakdown of their relationship to its formation. During the Act One finale Mary and Charley cheer Frank up after his divorce with Beth; during the Act Two finale Mary meets the other two friends for the first time. These moments of optimism reverse a *single module* of a number from the opening contentious scenes. In other scenes, Sondheim recasts *multiple modules* of an earlier number (or sequence of numbers). When "Old Friends" and "Good Thing Going" are the tunes with the most "relevant importance" in their respective scenes, they provide the central trio rare opportunities to reveal how, and why, they maintain their friendships. Finally, after we hear these two tunes in full, they come back in several contexts through the rest of the musical. These songs that were *seemingly relegated to the trio* become shared during "It's a Hit" and "Good Thing Going"—the most joyous numbers of the musical. During these reverse reprises, "private" and "public" spaces become just as crucial a distinction as "solo" and "ensemble," providing a forward-moving story in a musical that moves impossibly backwards in time.

In Chapter 4, I examined the role of harmonic and tonal ambiguity in the dramatic tension between two ways of understanding the 98-year-long boundary between Acts One and Two of *Sunday in the Park with George*: first, "theme and variation"; and second, a four-song "mini-musical" love story. Like *Merrily*—a striking correspondence in light of Sondheim's change in collaborative and creative practice—the reprises that lie at the core of this tension take place at the scale of phrase, song, and scene alike. George's reprises in the *patchwork introductions* of

"The Day Off" and "Finishing the Hat" are not of a *specific* song—but they each recall the dramatic context of the scenes that have unfolded before them by reordering and refashioning characteristic motives. In two numbers that reprise Dot's opening solo, a specific phrase returns in its entirety only once, after the *accumulation* of several allusions: in "Everybody Loves Louis," Dot's Reverie expands over several choruses; and in "It's Hot up Here," a general correspondence suddenly sharpens into a direct reprise in unison before dissipating again. And in the scenes that bookend the young George's artistic crisis, Sondheim *telescopes* performing forces and song forms. "Putting it Together" uses a single motto in several modules to trace how George's confidence is shaken; and in "Move On," George and Dot rework every element of the musical argument that signaled the end of their relationship into a duet of reconciliation. Familiar, particularized ambiguity becomes the surest way to track entanglements of music, lyrics, and stage action.

Finally, in Chapter 5, I expanded musical conceptions of reprise based on communal theatrical conventions of storytelling in *Into the Woods*. Four of the fairy tale characters sing solos in which they articulate how the experiences of their fairy tales—trials, victories, and all—change them. Little Red's "I Know Things Now," about her escape from the Wolf, is neatly framed by a reprise of the sing-song melody that led her astray in "Hello, Little Girl." Jack's "Giants in the Sky" begins to break down this frame: instead of recalling an earlier theme, he recalls a musical process that has followed his previous songs; he also betrays his musical restlessness with a stepwise modulation from one chorus to the next. Cinderella's "On the Steps of the Palace" begins with an expansive reprise of her duet with the Baker's Wife, but ends with the closing frame unclear—at the same time that she relinquishes agency from her own story. And as the Baker's Wife assesses her "Moments in the Woods," ultimately deciding to leave, she does away with almost every partition between new and reprising music set up from Little Red's

solo. Across these four "signposts" in the characters' stories, Sondheim connects them through stage action, and returning musical forms based on reprising—but like the prospect of "Happily Ever After" itself, these signposts crumble from one to the next.

"In No Particular Order and to be Inscribed in Stone"[1]

After my research question, I stated three broader issues on which this study would shed light. Considering the variety of musical styles, designs, and conventions available even within a single musical, I do not claim any comprehensive answer to these questions; instead, I offer some routes for further exploration.

"Less is More"

- In American musical theatre, how can we compare leitmotivic association and reprise?

But while they might appear to be mutually exclusive, these two kinds of musical recall are closely related to each other. A foundational distinction may be in what, precisely, is being recalled: (a) music only, or (b) music/dramatic association only, or (c) music/general lyrical structure only, or (d) music/specific lyrics or lyrical structure/stage action. But the wide variety that each of these encompasses—as shown above—means that placing these terms in opposition to each other does not account for the richness in between; and placing them on a one-dimensional musical-thematic spectrum does not account for extra-musical factors (more on this below).

As shown in the Golden Age examples, the roles of orchestrators and arrangers are also crucial in these distinctions. The underscore during an extended scene, or the music of a dance

[1] Stephen Sondheim, *Finishing the Hat*, xv. Through these closing paragraphs, each of the section and subsection headings are quoted from the preface to his collected lyrics/attendant comments—centered around the three principles that Sondheim learned from his mentor, Oscar Hammerstein II.

break, may include short fragments of earlier themes alongside extensive, memorable reprises. The process of turning tunes into full-fledged musical numbers—and the impact of this process on composers of generations beyond the Golden Age, including Sondheim—remains an expansive, elusive, and crucial topic in understanding the music of musical theatre.

"God is in the Details"

- How do song form, cadence, motive, vocal/instrumental texture, and rhyme scheme affect a reprise's salience?

I will consider two examples in slightly more detail from the previous chapters to demonstrate how subjective this salience can be. First, during "Ah, Miss," Johanna recalls "Green Finch and Linnet Bird" for just six measures at the end of Anthony's solo. The melody is changed, but the lyrics and rhythm resemble the closing melody of the song she has sung just before Anthony's arrival below her window. In her reprise her melody reaches an authentic cadence that had eluded her alone, which makes this difficult to hear as straightforward motivic recall. And as she sings with Anthony, the orchestration blossoms into brand-new harmonies.

Next, throughout "Now You Know," Frank's friends recall the pre-chorus of Charley's solo, "Franklin Shepard, Inc.", now refashioned as the primary module. The melody is almost the exact same; it even lasts for the same number of phrases. But Sondheim obscures the reprise by sharing melodies among different singers; and by altering the rhyme scheme so that it takes significantly longer to hear a rhyme, despite rhythmic and metrical squareness.

In the first of these, a fragment gains cadential function at a dramatically crucial moment; in the second, a long phrase without a clear ending becomes incessant over the course of a production number. The expectations and repetition of cadence and song form, respectively, are powerful markers of identifying a reprise. But, as shown in *Into the Woods*, these markers on their own—even without thematic return—can radiate to other types of recall.

"Content Dictates Form"

- How do a reprise's musical characteristics depend on dramatic ones, and vice versa?

Across these four musicals, I have made reference to moments where the playwright and/or director's stage action sets up the expectation that we will be hearing familiar music. These include the cinematic zooming-in of single characters during the lesson-learning songs of *Into the Woods*, as well as the incongruity of music and lyrics in "Not a Day Goes By" from Act One of *Merrily We Roll Along*. Conversely, I have considered how some reprises reverberate long after the musical similarity ends—such as the introductions of "Poor Thing" in *Sweeney Todd* and "The Day Off" in *Sunday in the Park with George*.

Because of the powerful interactions between these two domains in reprises, a reprising passage does not require nearly as much of "the same" music as a source song to have the dramatic effect of recalling an earlier tune, along with its specific circumstances. And the conventions of book and staging for reprises can lead to musical connections that may not be apparent on the pages of a score. While the drama of a reprise certainly depends on how a composer changes the musical content of a tune, it is less expected that the music of a reprise depends on the theatrical world in which it takes place.

"All in the Service of Clarity, without Which Nothing Else Matters"

In general, I have started my analyses by considering the role of music in musical theatre fairly traditionally: as subtext for drama. Indeed, Sondheim points to several examples of songs that have otherwise cheery lyrics that are betrayed by orchestral details. Because of the truism in musical theatre that "the music doesn't lie," this one-way relationship also turns into a hierarchy. But when we consider these as mutually influential, we can more fully grasp the breadth of expressive possibilities that music can provide. And identifying the song as a scene partner in a

reprise endows the musical details of a repetition with dramatic stakes. Upon hearing it again, the song is something a character can treasure, or wield, or resist. How characters recall music informs how recollection works. And what is the end of a story worth, without remembering how we got there?

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Conference Presentations

2020	"Torch Song Ternaries: Broadway Medleys as Reinterpretation" Song, Stage and Screen XV (Case Western Reserve University: June 18–20) (Canceled due to COVID-19 pandemic)
2019	"Decaying Reprise and Crumbling Signposts in *Into the Woods*" Music Theory Midwest (Cincinnati College-Conservatory of Music: May 10)
2018	"'Meet the Blob': Solo-to-Ensemble Reverse Reprises in *Merrily We Roll Along*" Opera and Musical Theater in the United States (Middle Tennessee State University: March 24)
2016	"Playwriting in Song: Reprise Types in Stephen Sondheim's *Sweeney Todd*" Society for Music Theory Annual Meeting (Vancouver, BC: November 6) Putting It Together: Investigating Sources for Musical Theatre Research (The University of Sheffield: May 10)
2015	"Stepwise Modulation as a Dramatic Device for Tonic Return in Musical Theatre Songs" Society for Music Theory Annual Meeting (St. Louis, MO: October 30) Music Theory Midwest (Rochester, MI: May 8)
2014	"Erwin Schulhoff's *Cinq études* and European Jazz in the 1920s" Jazz Beyond Borders (Conservatorium van Amsterdam: September 5)

Music Direction—Academic

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2020	*Miss You Like Hell*
	The Boy Detective Fails
2019	*How to Succeed in Business Without Really Trying*
	Carrie the Musical
2018	*Pippin*
	Assassins
2017	*Little Women*

Additional Music Direction Experience

2017	*Shrek the Musical*, Chalice Theatre (Arlington, VA)
2016	*Forever Plaid*, Two Pigs Productions (Raton, NM)
	You're a Good Man, Charlie Brown, Imagination Stage MTC (Bethesda, MD)
2015–2017	*Tangles*, The New Theatre of Medicine (Washington, DC)
2015	*Into the Woods*, Two Pigs Productions (Raton, NM)

Additional Creative Work

2019	*The Government Inspector*, American University DPA (Music)
2018	*Amour*, NextStop Theatre Company, Herndon, VA (Actor)
	Assassins, American University DPA (Vocal arrangements)
2015	*Drew Gasparini Live at Lincoln Center* (String arrangements)
2014	*Rückert-Lieder* and *Friede auf Erden*, Indiana University JSoM (Conductor)

TEACHING EXPERIENCE

2017–Present **American University Department of Performing Arts**

From Scene into Song: Musical theatre performance workshop
#broadwaysodiverse: First-year seminar on representation in musical theatre
Senior Theatre Capstone: Co-teacher/artistic director
Reflections of American Society on Stage: Art, history, culture via Broadway
Survey of Musical Theatre: History and literature, 1850–present
Studio Voice Lessons: Contemporary styles and musical theatre

2010–2017 **Indiana University Jacobs School of Music**

Analyzing Musical Theatre: Undergraduate music theory seminar
Music Theory/Literature IV: Form and harmony in nineteenth-century music
Music Theory/Literature I: Introduction to part writing and small-scale form
Musical Skills IV: Sight singing, dictation, and harmony in post-tonal styles
Musical Skills II: Introduction to chromaticism; polymeter
Musical Skills I: Diatonic melody and harmony; two-part counterpoint

HONORS AND AWARDS

2016	Dissertation-Year Fellowship, Indiana University Department of Music Theory
2015	Wennerstrom Associate Instructor Fellowship, Indiana University Department of Music Theory

PIANO PERFORMANCE EXPERIENCE

Theatre Keyboardist/Rehearsal Pianist

2016	*Mary Poppins*, Olney Theatre Center (replacement)
	Fiorello!, Olney Theatre Center Pulitzer Prize Festival
	Carmen: An Afro-Cuban Jazz Musical, Olney Theatre Center
2015	*Into the Woods*, Indiana University Department of Theatre (Bloomington, IN)
	Make Me Bad, Bloomington Playwrights Project (Bloomington, IN)
2014	*Les Misérables*, Cardinal Stage Company (Bloomington, IN)

Accompanying/Chamber Music

2015–2019	Accompanist, Opera on Tap DC Metro
2013–2015	Studio Accompanist, Indiana University Department of Theatre and Drama
2012–2015	Pianist, Unity Spiritual Center of Bloomington
2008–2015	Collaborative Pianist, IU Jacobs School of Music and IES Vienna

SERVICE TO PROFESSION

Indiana University Graduate Theory Association

2014–2015	President; Program Committee Chair, Music Theory Symposium

Indiana Theory Review

2015–2016	Reviews Editor

LANGUAGES

German (Proficient in reading, writing, and speaking)
Latin (Reading knowledge)

PROFESSIONAL MEMBERSHIPS

American Musicological Society
Association for Theatre in Higher Education
Music Theory Midwest
Society for Music Theory